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TERRY TURRELL
Hand, 1992
wood, tin and paint
10" high
Photo: Rod Slemmons

above from top
NATALYA PINCHUK
Growth Brooch, 2006 (detail)

RUUDT PETERS
Sefiroth, Nogahv (brooch), 2006 (detail)

LILY YUNG
Blue Boa, 2006 (detail)

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FROM THE EDITOR

SUZANNE RAMLJAK

In reviewing the contents of this issue, I was struck by a recurring disregard for beauty. This indifference to aesthetics was often tied to egalitarian ideals or anti-elitism. I began to suspect an inherent conflict between beauty and equality.

A hint of such discord can be detected in our China "Dossier." Writer Kate Wagle notes that within Chinese Communism jewelry, adornment, and even flowers were restricted as "offensive reminders of elitist hierarchies." As a result, China's rich tradition of body ornament vanished for decades, buried by an ideology intolerant of beauty's potent appeal.

Jump to the contemporary world of craft. In his "Opinion" piece, Bruce Metcalf reports on current scholarship and production, and dubs a new movement "alternative craft" or "alt-craft." According to Metcalf, this latest trend is: anti-elitist and democratic; indifferent to aesthetics; resistant to any hierarchy; and partial to collaboration and collectivism. 'These young scholars do not study craft as...aestheticized objects," he writes. "Instead, they approach craft as a social phenomenon."

And in our feature on men's jewelry Andrea DiNoto recounts the rise and fall of men's adornment throughout history. Interestingly, episodes of resistance to male finery were spurred by both democratic and puritanical ideals.

Aesthetics and ethics remain uneasy bedfellows. As fashion historian Valerie Steele recently wrote: "In our deeply puritan culture, to care about appearances is like trying to be better than you really are, morally wrong." Physical beauty can be seen as an offense to justice; an uncomfortable reminder that we are not all created equal.

Ornament is a form of beautification, a declaration of independence from the everyday world. It shuns the common in favor of the unique. Jewelry and adornment serve to distinguish their subjects; to make them shine in the crowd. Such visual enhancement is the prime means by which we declare ourselves to the world. Although it may not be equal, it is nonetheless just....

METALSMITH

a publication of SNAG, the organization for jewelers, designers, and metalsmiths

METALSMITH'S MISSION IS TO DOCUMENT, ANALYZE, AND PROMOTE EXCELLENCE IN JEWELRY AND METALWORKING.

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Metalsmith (ISSN 0270-1146) is published in January, March, May, August, and October by SNAG, a not-for-profit organization, 540 Oak Street, Suite A, Eugene, OR 97401.
www.snagmetalsmith.org

ANNUAL SUBSCRIPTION
to *Metalsmith* (5 issues): $34 North America, $49 international
SNAG one-year membership rates include a subscription to *Metalsmith*:
$69 North America, $85 international
Students: $45 North America, $58 international

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EXECUTIVE DIRECTOR
Dana Singer
(541) 345-5691
dsinger@snagmetalsmith.org

ADVERTISING
Jean Savarese
(413) 585-8478 FAX (413) 585-8430
advertising@snagmetalsmith.org

EDITORIAL
Suzanne Ramljak
22 Rockwell Road
Bethel, CT 06801
(203) 792-5599 FAX (203) 792-5588
editor@snagmetalsmith.org

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The full text of *Metalsmith* is available through EBSCO Publishing and *Art Index*.

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The Ring Show:
Putting the Band Back Together

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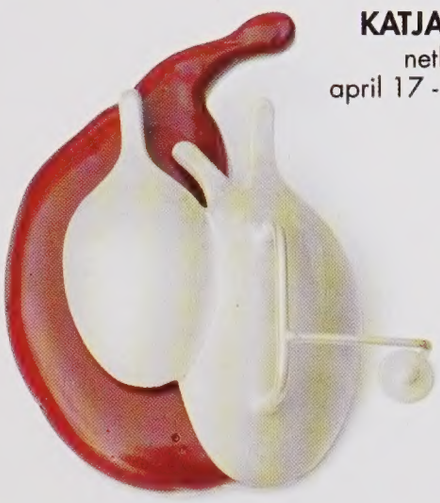

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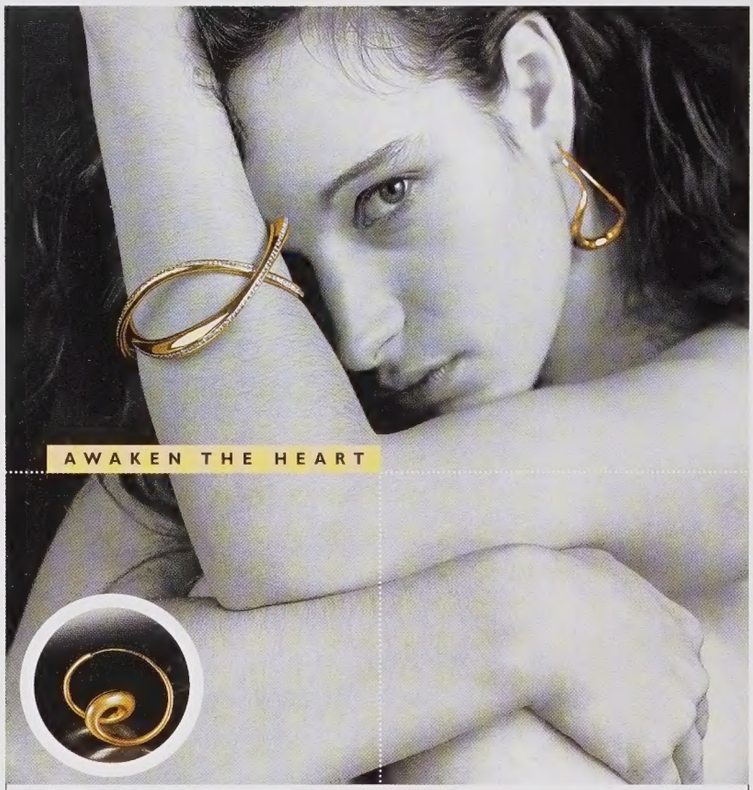

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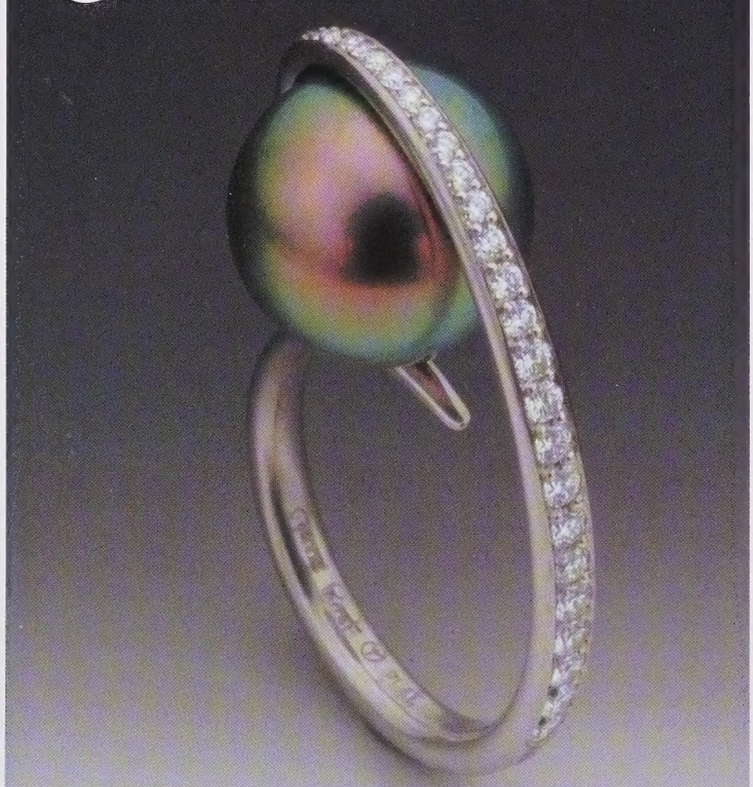

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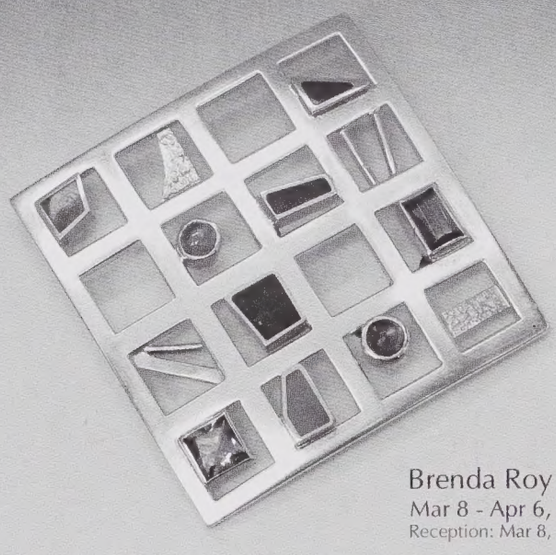

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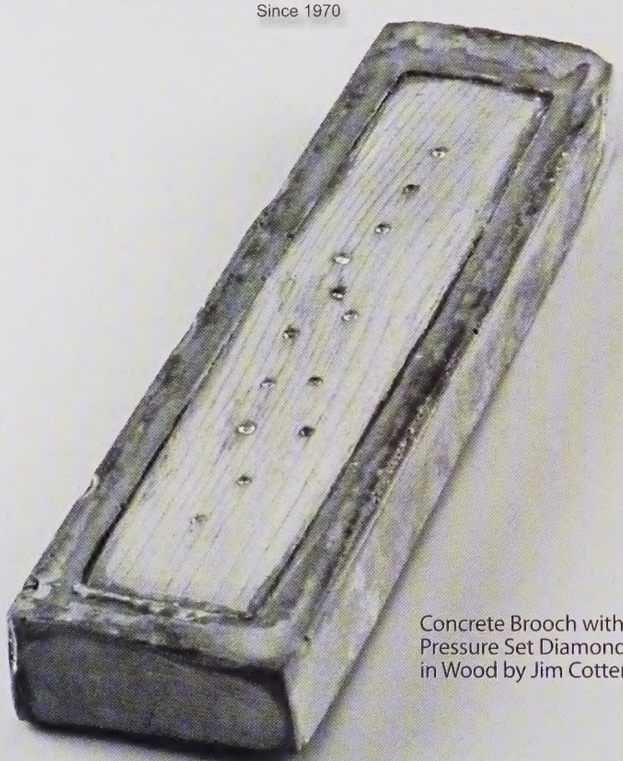

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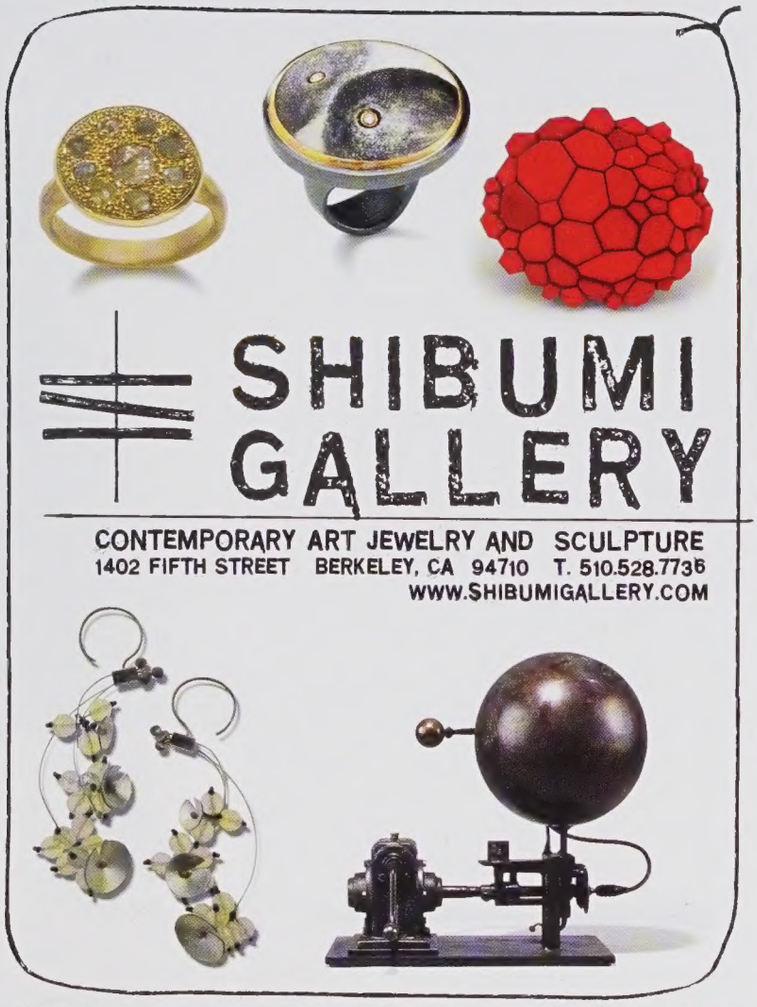

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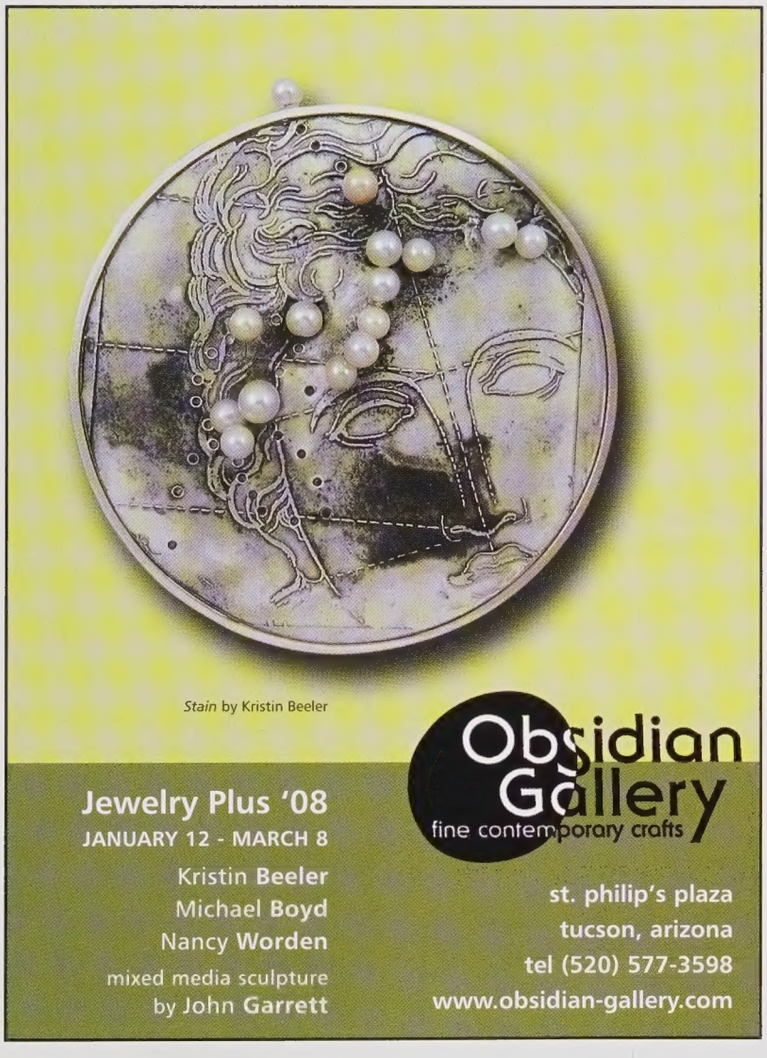

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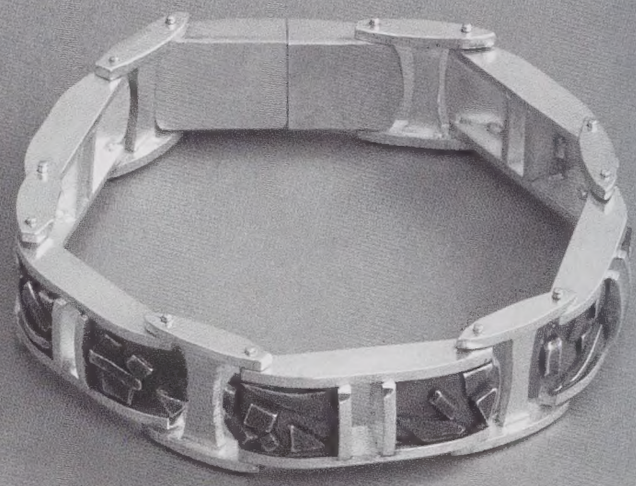

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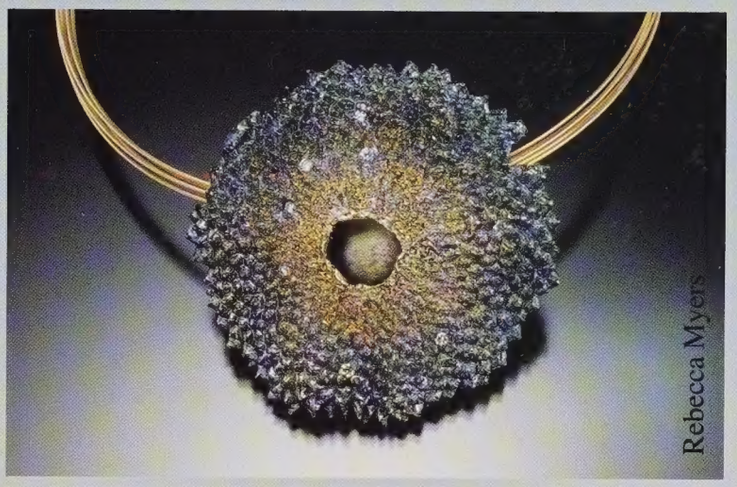
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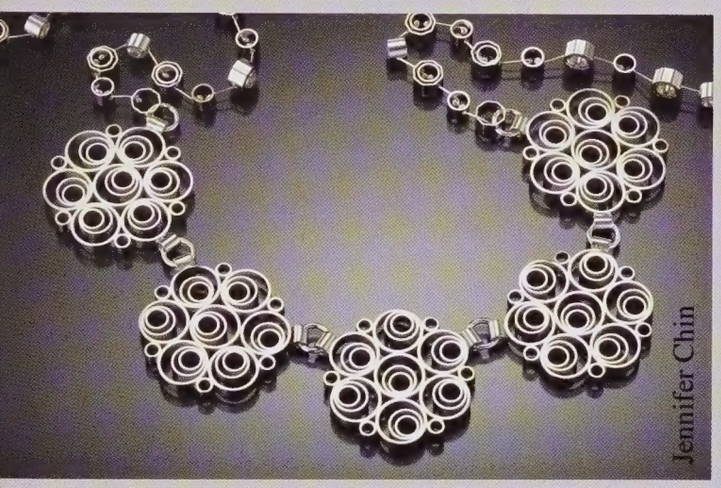
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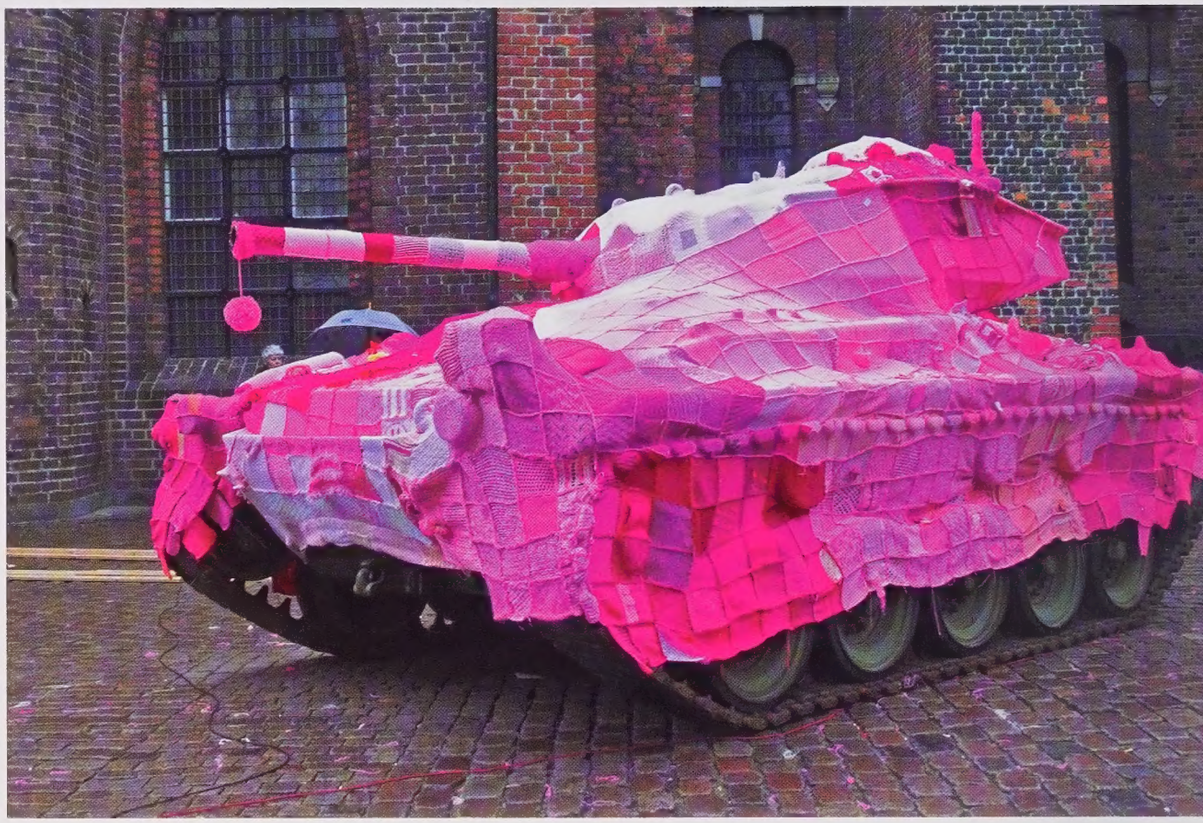


ALT-CRAFT IN THEORY AND PRACTICE by BRUCE METCALF

A recent international conference at the Duncan of Jordanstone College of Art in Dundee, Scotland, titled "New Craft, Future Voices," was designed to identify cutting-edge intellectual trends in the English-speaking craft world. Some of the presenters focused on digital technologies, some on the intersection of design and craft. But what interested me the most were the number of young presenters who spoke about craft as a social practice.

These young scholars do not study craft as a collection of aestheticized objects, nor do they engage in traditional approaches to scholarship. Instead, they approach craft as a social phenomenon. They look at what craft means to both makers and users, and especially how craft develops communities. Their primary focus is on people, not things.

In fact, at "New Craft, Future Voices," the aesthetics of craft received scant attention: few discussions about form and color, little about the design of things, no mention of beauty. The formal attributes of craft, so beloved by the teachers of my generation, didn't even show up on the map. In a sense, the object itself is no longer of interest. The presentations suggested a dramatic turn towards the conditions of production and reception, the meanings of making and use. Craft was understood to be embedded in daily life, immersed up to its eyeballs in social codes, politics, and the construction of individual and group identity.

One of the terms suggested for art (and craft) enmeshed in social structures is "relational art." "Interhuman art" was also proposed, but this phrase strikes me as clunky. In either case, these terms maintain that craft should be discussed in relation to its social values and meanings, not based on whether it looks good. At "New Craft, Future Voices," one paper examined the way knitting groups reinforced—or subverted—social status. Another paper looked at craft as a tool for political agitation. Still another documented the use of craft projects in AIDS education programs in South Africa.

Relational craft, as it was presented in Dundee, implies a value system. Some of these values can be defined as a series of oppositions and advocacies, each pair a critique of other values held to be outdated and even restrictive. I believe these values define a new movement, which I'll call *alternative craft*, or *alt-craft* for short:

- Alt-craft is anti-elitist and democratic, devoted to the proposition that craft should emerge from ordinary people, not from institutions or a star system of exalted makers. It resists imposing hierarchies of any kind. The movement is deeply involved in building grass-roots communities, especially web-based ones.

ALT-CRAFT IS ANTI-ELITIST AND DEMOCRATIC, DEVOTED TO THE PROPOSITION THAT CRAFT SHOULD EMERGE FROM ORDINARY PEOPLE, NOT FROM INSTITUTIONS OR A STAR SYSTEM OF EXALTED MAKERS.

- Alt-craft rebels against existing categories. Instead, it is about hybrid forms that render old divisions meaningless, seamless combinations of craft and performance, or craft and industrial design.

- Alt-craft is indifferent to aesthetics and the business of evaluating art according to strict notions of beauty or art-historical importance.

- While one aspect of the movement is enamored of self-expression, individualism goes hand-in-hand with collaboration. Many of the most interesting projects are collective or community-based.

- Some alt-craft is anti-capitalist, buying into a crypto-Marxist politics of resistance to consumerism and economic development. This tendency is by no means universal; alt-craft also nurtures thousands of young makers who are keenly interested in making a living from their work.

- There is an aspect of alt-craft that prefers lowbrow and occasionally subversive practices over anything conventional. Witness the knitted pink cozy that Marianne Jørgensen and a team of volunteers made in 2006 for a tank in Denmark.

Relational craft, or alt craft, and the scholarship emerging from it seem to come from two unconnected trends. One is a populist rethinking of craft. Group projects like Esty.com and fairs like Bazaar Bizarre and the Renegade Craft Fairs are part of the grassroots revision of craft. The other trend is a growing number of Ph.D. programs that are devoted to the study of craft history and practice. Because of a quirk in the funding structure for higher education in Britain, many of these new doctoral programs are in the U.K. Others are located in Scandinavia, Canada, and Australia. The scholarship emerging from these Ph.D. programs often verges on cultural anthropology. Students and faculty are more interested in the social implications of craft rather than its history, so standard art historical methods barely apply. Instead, many Ph.D. candidates study group dynamics, the construction of shared meanings, or audience reception. Objects are reconceived as only one of several products that craftspeople make. As might be expected of a scholarly environment, the physical object is rendered less important than the abstract realm of meaning.

Scholarship seems to be highly influenced by feminism and some postmodern theory, and is often cross-disciplinary in approach, including elements of anthropology, sociology, or material culture studies. Students might conduct surveys, to provide a scientific gloss to their research. Much of this research necessarily focuses on previous literature, again diverting attention away from the purely visual.

Personally, I find this new emphasis slightly weird. In academia, aesthetics have become something of a Freudian repressed, which may someday re-emerge in a different, possibly neurotic, form. Still, I have to admit I advocated exactly this kind of scholarship 14 years ago, when I wrote "Replacing the Myth of Modernism" for *American Craft* magazine. A whole generation of makers and scholars locate craft's true identity in its generous engagement with the wider world, not just in the limited purview of "pure" aesthetics.

The days when craftspeople cringed in front of the temple of art and begged for entry seem to be over at last. There's a new confidence, born of the belief that craft has distinctive characteristics of its own. And that, I think, is all to the good.

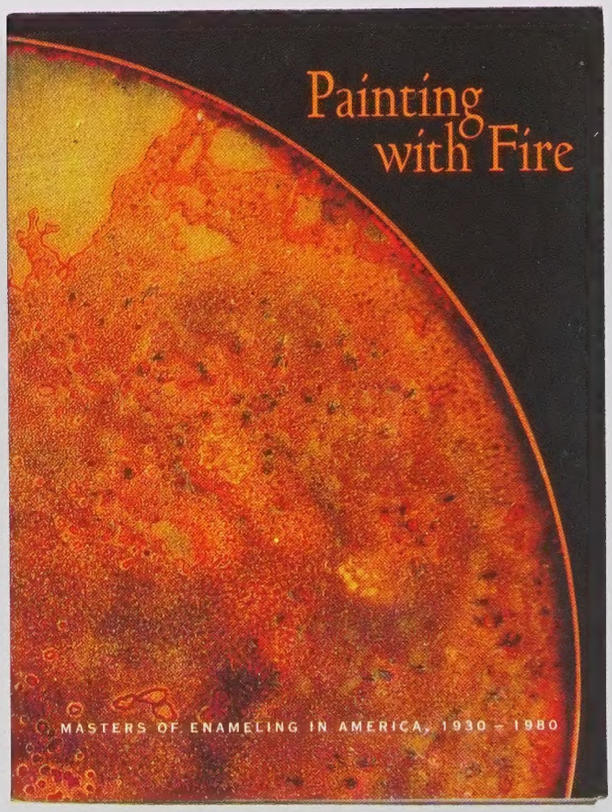
BRUCE METCALF is a studio jeweler and writer who lives near Philadelphia.

MARIANNE JØRGENSEN
Pink, 2006
4000 pink squares knitted by volunteers from Denmark, the UK, USA, and several other countries
each square 6 x 6"

PAINTING WITH FIRE: MASTERS OF ENAMELING IN AMERICA, 1930–1980

BERNARD N. JAZZAR AND HAROLD B. NELSON,
LONG BEACH MUSEUM OF ART, 2006

by JANE L. PORT



Bernard Jazzar and Hal Nelson's long-term interest and scholarly approach to mid-century enameling has resulted in a landmark study of the subject in the United States. *Painting with Fire*, a large format, 288-page volume with more than 200 color images, was published as a companion to the traveling exhibition of the same name, organized by the authors during Nelson's tenure as director of the Long Beach Museum of Art. Jazzar and Nelson's publication offers the first fine color illustrations of enamelists' work of the 1940s and 1950s, and is incalculably important for the return of these early works to the public consciousness.

Painting with Fire is the first survey that explores the resurgence of enamel on metal as it developed within the mid-century American craft movement. The book's chronological division into early, middle, and late sections allows a clear path to illuminate the variety and progress in the field. The impressively broad focus of the study explores the work of 15 significant artists who advanced the medium. There is a chapter on each artist, and brief but informative biographies of 30 additional enamelists notable in the field.

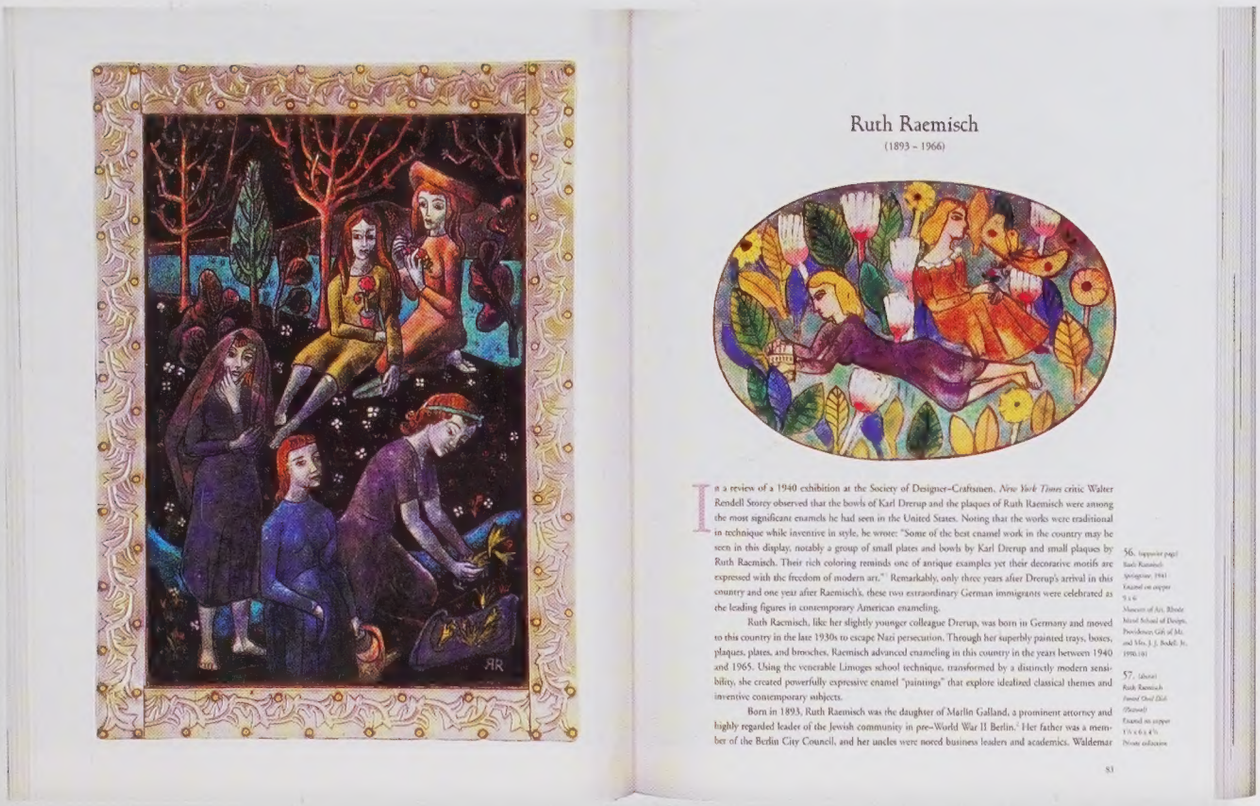
In the 1920s through the 1940s, enamels were included in ceramic exhibitions such as the annual Ceramic Nationals held at the Syracuse Museum of Fine Arts (now the Everson Museum), and the Scripps College Ceramic Annual in Santa Clara, California, and in the growing number of multimedia craft exhibitions touring the country. By the mid 1950s, entire exhibitions were devoted to historical and contemporary enamels, including those at New York's Cooper Union Museum for the Arts of Decoration (now the Smithsonian's Cooper-Hewitt, National Design Museum) in 1954 and the American Craft Museum (now the Museum of Arts & Design) in 1959. However, as histories of American ceramics and metals were written in the 1980s and 1990s, enamels didn't fit easily into either category, and began to be written out of the story. Those purchased for museum collections in the 1940s and 1950s were often relegated to storage by the mid-1960s. This meant that the few black-and-white photographs of these pieces published in early exhibition catalogs and periodicals were all that existed for a medium whose chief glory is its color.

To begin their story, the authors return to Boston's turn-of the-century Society of Arts and Crafts to find connections to the later mid-century enamel revival. "Early Years, 1930–1940" chronicles the lives of five artists, Mildred Watkins, Kenneth Bates, Edward Winter, Karl Drerup, and Ruth Raemisch, and illuminates the individuals and institutions in New York and Cleveland that supported and promoted the artists and the medium during those years. Boston connections are made through Bates's and Watkins's Boston training with the English-trained Laurin H. Martin, the leading enamelist of the Arts and Crafts reform movement in the city.

Watkins, a generation older than Bates, Winter, and Drerup, is recognized as an Arts and Crafts–era metalsmith and enamelist; this study is the first to acknowledge her later, more modern work. In the misogynist era of the 1950s, Bates, Winter, and Drerup were often exhibited as the country's three finest enamelists. However, New York's Metropolitan Museum purchased enamels by Ruth Raemisch in the early 1940s, soon after her emigration to the United States. The inclusion of Watkins and Raemisch by Jazzar and Nelson updates that history.

This Drerup scholar found the Karl Drerup essay insightful and gracefully written. Most importantly, the authors collected a dazzling array of the artist's works from major museums across the country for the exhibition, and the objects are illustrated in large format and brilliant color. The work is thoughtfully interpreted, as is Drerup's role as a leader and mentor to many in the burgeoning world of American craft. Some personal details (such as the time and place of his marriage) are incorrect, perhaps taken from period accounts that were also inaccurate. The essay's statement that Drerup was influenced by Berlin enamellist Hanns Bastanier is puzzling. The name does not appear in Drerup's papers or in personal accounts of his life, and the authors do not offer a source for the reference.

The second section of the book, "Advancing the Field, 1940-1960," continues with the work of the second generation of enamelists beginning


Ruth Raemisch
(1893 - 1966)
In a review of a 1940 exhibition at the Society of Designer-Craftsmen, *New York Times* critic Walter Rendell Storey observed that the bowls of Karl Drerup and the plaques of Ruth Raemisch were among the most significant enamels he had seen in the United States. Noting that the works were traditional in technique while inventive in style, he wrote: "Some of the best enamel work in the country may be seen in this display, notably a group of small plates and bowls by Karl Drerup and small plaques by Ruth Raemisch. Their rich coloring reminds one of antique examples yet their decorative motifs are expressed with the freedom of modern art." Remarkably, only three years after Drerup's arrival in this country and one year after Raemisch's, these two extraordinary German immigrants were celebrated as the leading figures in contemporary American enameling.
Ruth Raemisch, like her slightly younger colleague Drerup, was born in Germany and moved to this country in the late 1930s to escape Nazi persecution. Through her superbly painted trays, boxes, plaques, plates, and brooches, Raemisch advanced enameling in this country in the years between 1940 and 1965. Using the venerable Limoges school technique, transformed by a distinctly modern sensibility, she created powerfully expressive enamel "paintings" that explore idealized classical themes and inventive contemporary subjects.
Born in 1893, Ruth Raemisch was the daughter of Marlin Galland, a prominent attorney and highly regarded leader of the Jewish community in pre–World War II Berlin.[1] Her father was a member of the Berlin City Council, and her uncles were noted business leaders and academics. Waldemar
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PAINTING WITH FIRE IS THE FIRST SURVEY THAT EXPLORES THE RESURGENCE OF ENAMEL ON METAL AS IT DEVELOPED WITHIN THE MID-CENTURY AMERICAN CRAFT MOVEMENT.

their careers in the 1940–1950s: Doris Hall, Jean and Arthur Ames, Jackson and Ellamarie Woolley, and Jade Snow Wong. Jazzar and Nelson continue to provide a broad context for the artists and their medium by weaving a cohesive background that reveals the individuals, institutions, and publications that supported the medium of enameling. Working in Cleveland, Hall was trained as a painter and printmaker. She and husband, printmaker Kalman Kubinyis, took up enameling on their own with a small kiln in their home. In California, the Ameses, the Woolleys, and Wong were influenced by exhibitions featuring the enamels of Bates and Drerup touring the state. This group produced enamel objects in a wide variety of traditional functional forms. Later, the authors note that many in the group began to experiment either with larger-scale nonfunctional forms, such as Arthur Ames's 1970 low-relief sculpture, *Buddha's Navel*, or with works intended for architectural purposes, such as the Woolleys' six major mural decorations for various California institutions. The authors focus on holloware and two-dimensional works, but do include enamel jewelry made by Doris Hall. Metalsmith Margaret Craver might have been included for her pioneering work with enamel in the 1950s, when she reinvented the most rare type of enameling, that of *émail en résille sur verre*; literally, enamel within a net on glass. Craver's first *en résille piece*, incorporated into a gold hair ornament, was exhibited at the 1959 all-enamel show at the Museum of American Craft.

The third section, "New Directions, 1960–1980," examines the early work of four American artists whose commitment to experimentation and nontraditional enameling techniques carried the field into radically new directions: June Schwarcz, William Harper, Harold B. Helwig, and Fred Uhl Ball. (Schwarcz, Harper, and Helwig supported the Long Beach venue of the exhibition by attending the opening, giving tours of their work on view, and participating in a panel discussion.) The examination of Harper's little known early work is one of the highlights of the survey. Fred Uhl Ball (1945–1985) lived his short life to the fullest, but is perhaps the least known of this generation of enamelists. The son of ceramist F. Carlton Ball, Fred exuberantly experimented with nontraditional techniques of enameling, and for the most part eschewed utilitarian objects to focus on the creation of rich, glowing surfaces, an example of which graces the cover of this catalogue. As a college art professor, Ball exhorted his students to follow his lead of unlimited experimentation.

Jazzar and Nelson have pulled together an immense resource for scholars, artists, collectors, and the general public about dozens of notable artists, influential individuals, and institutions working in the field of enameling on metal. The organization of the material is straightforward and concludes with a useful bibliography, glossary, and index. The prose is lucid and the authors exhibit an impressive breadth of knowledge of their subject. From the refined spontaneity and exquisite technique of Karl Drerup's art to the exuberant experimental work of the youthful Fred Uhl Ball, this treasure trove of fresh, vibrant works of art tallies the richness and variety of the era of modernism, as well as the work of the later decades that pressed toward new frontiers.

JANE L. PORT, an independent scholar and curator living in Wellesley, Massachusetts, curated the 2007 exhibition "Karl Drerup 1904–2000, Enchanted Garden: Enamels by an American Master" and contributed to the catalogue.

CHINA by KATE WAGLE

China is one of the world's oldest civilizations, with a seemingly limitless capacity to reinvent itself. Two hundred and fifty thousand years old, it has the longest continuously used written language system and has developed elaborate and culturally resonant arts traditions. Jewelry, textiles, furniture, and decorative objects provide a remarkable material account of feudal dynasties that were succeeded by a single state (the Qin Dynasty) 200 years prior to the Christian era. A long record of dynastic union and division, cultural growth and political overthrow continued into the nineteenth century, when China became visibly aware of and influenced by the rest of the world.

The Chinese have opened and closed to foreign trade, conducted shattering civil wars, quelled uprisings and rebellions, warred with Japan more than once, and retired their last emperor in the early twentieth century. Many precious objects related to the rituals and fashions of empire, including embroidery, clothing, jewelry, and other adornment, found their way into private and museum collections around the world during this period. China has subsequently re-imagined and rebuilt itself several times in just the last hundred years, most recently as the People's Republic of China, founded on communist ideals. That idealistic China sought to level social and economic differences, but was troubled by ongoing philosophical revisions and economic limitations. Jewelry and adornment had no place in Chinese society after the Cultural Revolution of the 1960s, when even flowering plants were declared to be frivolous. Evidence of thousands of years of material culture was lost or set aside as offensive reminders of elitist hierarchies. A rich, evolving tradition of adornment simply vanished for almost three generations, an invisible cultural void.

Now, China is remaking itself once again, and the whole world is hyperaware of the potential, power, and risk inherent in that process. China's 1.3 billion mainland citizens are embracing a remarkably inclusive and culturally open present and future. Fueled by a booming economy, China has embraced automobile travel, computer technology, and instant communication, as well as a renewed interest in higher education and a hunger for intellectual conversation. New universities are springing up in the countryside. In one area of Shandong Province, for example, nine brand-new university campuses are simultaneously under construction within a mile or two of one another. Within this exploding academic system, a small group of metalsmiths and jewelers are working at a feverish pace to catch up with their own history, and provoke relevant contemporary practice at the same time.

Consumer culture and cultural products, so recently censured, are celebrated with delight, if some bemusement. It has happened fast, the changes are dramatic, and a wave of national ambition has carried artists and academics to the leading edge of the economy. These constituencies tend to marvel at the new world they suddenly inhabit. Art museums, international biennials, galleries, and art loft/gallery districts are transforming former arms factories and commodity warehouses in which whole generations labored. 798 (chee jyo bah) is a largely abandoned military electronics complex in Beijing. In its current incarnation as a gallery district, it's just ten years old, and the hub of China's contemporary art scene, housing more than 50 galleries and art centers of varying sizes, where you're likely to meet a dealer from New York, a collector from Chicago, and a jeweler from Bejing's Central Academy of Fine Arts in a single afternoon.

ART MUSEUMS, INTERNATIONAL BIENNIALS, GALLERIES, AND ART LOFT/GALLERY DISTRICTS ARE TRANSFORMING FORMER ARMS FACTORIES AND COMMODITY WAREHOUSES IN WHICH WHOLE GENERATIONS LABORED.

There are nine different schools currently offering jewelry and metalsmithing curricula in China. They include Shanghai University; Tsinghua (Quing Hua) University in Beijing; Nan Jing Art Academy, Nan Jing; High Technology College of Tong Ji University, Shanghai; The Art Academy of China, Hang Zhou; Shan Dong Arts and Crafts Institute, University of Geosciences of China; and Beijing University of Clothing Technology. Of these, a few have mounted full-blown undergraduate and graduate degree programs in jewelry and metalsmithing, with the express intention of building a new infrastructure to support the practice of studio jewelry and metalwork in the new economy. Faculty at Shanghai University, the Central Academy, and Tsinghua are committed to the advancement of jewelry and metalsmithing as art practice, and are working together to share information, train students, and create opportunities in the field.

Shannon Guo (Xin Guo) is the director of the Jewelry and Metalsmithing program at Shanghai University. She received both MA and MFA degrees from Indiana University of Pennsylvania, where she worked with Lynda LaRoche. Her university is spacious and serene, stretching across acres of manicured green lawn and sparkling white buildings. The art spaces are huge, new, beautifully proportioned, and extraordinarily well equipped. The departmental gallery is large, high-ceilinged, and airy, with a balcony/mezzanine that houses a sparely designed espresso bar where students lounge between classes. The jewelry studio is full of light, austere, and practical.

Guo meets every opportunity to advance her field with a sense of absolute responsibility and intense excitement, promoting the interests of her students, country, and culture. She is currently teaching, organizing exhibitions, developing a new university gallery space in downtown Shanghai, exploring the history of Chinese jade and bronze, and writing a book on contemporary jewelry for Chinese readers. She is also curator-partner in the private Shanghai gallery Two Cities, which shows glass, ceramics, art jewelry, metals, wood, lacquer, and textiles in a gorgeous renovated factory space, located at the Shang Hai Art Lane, Mo Gan Shan 50 (also known as M50). The government-financed gallery development is one element of a newly restored complex that houses many design and artist studios, as well as a new Shanghai University exhibition space. M50 was the earliest industrial district in Shanghai in the 1920s and 1930s. About six years ago artists began renting and renovating cheap warehouse space for studios, and now there are about 200 artists working in this area, along with several internationally known galleries such as ShangArt and Art Scene.

The context of these art venues and programs is Shanghai, a place where anything and everything seems possible, and its energy and potential is an exemplar of a national sense of opportunity and ambition. Shanghai is constructed in riotous layers of colliding architectural forms that reference multiple colonial and economic histories. Ancient, traditional buildings are currently being demolished and replaced by fantastical, futuristic towers. At the same time, convincing recreations of the traditional buildings are erected to "preserve" the local heritage; and, adding to the historical confusion, whole blocks in the city have been built to function as period movie sets. The Victorian excess of the nineteenth-century Bund banking houses face the big-screen extravagance of the 25th-century Pudong business district across the Huangpu river.

opposite page
Shanghai University metals studio, 2007
Photo: Shannon Guo

above
SHANNON GUO
City Life (brooch), 2006

ONE OF THE WORLD'S OLDEST CULTURES, SITE OF A POTENTIALLY OVERWHELMING, RICH AND COMPLEX HISTORY OF JEWELRY AND ADORNMENT, CHINA IS STARTING FRESH, DISCOVERING ITSELF WITH ALL THE VIGOR AND EXCITEMENT OF A NEW YOUNG SOCIETY.

The vast scale of Shanghai, its physical and economic vitality, and the international complexity of its history inform every experience there. A walk to a nearby restaurant for lunch leads from an artfully restored industrial complex through a huge mall in which every retail space is stacked with beautifully designed contemporary furniture. The restaurant itself is a room the size of a football field; waiters and waitresses roller-skate up and down its length with platters of food. Shannon Guo explains, "There are so many of us...everything has to be big." The environment is certainly aware of itself as spectacle; elaborately plated, uncooked meals line the walls to facilitate ordering, and outsized, historically inspired architectural details pop from every surface. However, the skates aren't just props, or a retro-reference to American drive-in culture. They are functional tools, necessary to get meals from the kitchen to the table in a reasonable amount of time. The swooping passes of red-coated staff through the cavernous commercial space speak of an unpredictable, weirdly aestheticized environment of rapid change and fluid improvisation that echoes the greater Shanghai experience.

The studio jewelry program at Shanghai University dates from 2003, when Guo first built out the studio and curriculum. The structure of the program reflects a set of carefully considered goals, all related to establishing a solid, ongoing infrastructure that will build and support the discipline. The current focus of the program is to cultivate a small group of committed, talented graduate students who will take teaching positions in the new and expanding university programs across the country. Of SHU's five MFA students, all but one is from China, a Chinese/New Zealander. Several already teach in various institutions in China. Erin Gardner, recipient of a 2007 Windgate Fellowship and a recent (non-Chinese) graduate of the Jewelry and Metals program at the University of Oregon, is an exception, but has also been drawn by China's vast potential and influence on world material culture. She is currently enrolled at Shanghai University, where Guo and her students are hosting and supporting her Windgate research into the mass production of sentimental jewelry.

Of her curriculum, Guo states, "Our program has a strong interest in exploring the concept and form of artistic jewelry and metal forms. I hope that in the future, we can continue to be the lead in the field." She is also interested in curating international contemporary jewelry and metals exhibitions in her gallery, developing other international exhibitions with partners, and creating a dialogue with artists from other countries through workshops and teaching exchange programs.

Xu Xiang Tang's program at Shanghai's Tsinghua University incorporates both holloware and jewelry into the curriculum. He studied metalsmithing in Japan. There are several galleries that present professional and student work in Tsinghua's handsome, enormous new art complex on campus, and a museum of contemporary art will go up on an adjacent lot in the next few years.

Shanghai's Central Academy (or CAFA, as it is more often known) has been an important center for art and design education in China for more than 80 years. Like many contemporary Chinese art institutions, CAFA has a large, detailed architectural model of a glamorous new campus. It's mounted in a substantial glass case that is the centerpiece of their main lobby. One element of this reconstruction and expansion is a new jewelry studio and program that is headed by jeweler Teng Fei, who opened the Jewelry Design program at the Central Academy in 1995. She was drawn to the egalitarian concepts of "New Jewelry" in her degree program at the Hochschule der Kunst in Berlin and brought them back to Beijing. She has since curated a series of jewelry exhibitions in China, including the "First International Jewellery Art Exhibition" and the "Symposium on Future Human Life Style and Jewellery." Teng Fei has also published a number of monographs on jewelry design and shows her own work, primarily in Asia and Europe.

In speaking of her work, Fei is characteristically poetic and lyrical, but her primary concerns address core issues in both her own practice and the larger culture. Fei says, "When I was entranced with the art of jewelry, one of my friends warned me that jewelry is a display of fortune. From history we can see that people from every dynasty believe in my friend's theory. But the aesthetic value I emphasize is opposite. The unexpected contradiction brings me a tremor of joy."

CAFA is a cosmopolitan, urban campus where one hears Chinese, English, German, Dutch, and Australian accents everywhere. The school is connected to programs throughout the world, including School of the Art Institute, Chicago, and San Jose State University. The 26 students currently enrolled in the jewelry program come from the United States, Italy, India, Japan, Singapore, and China. However, while the program is lively, and international exhibitions of jewelry and metalsmithing are mounted often, most of the exhibitions of contemporary metalwork are as yet confined to the galleries of the school itself. Recently Yun Gallery in Beijing mounted a solo show of Teng Fei's work, and it is likely that more galleries will follow.

This nascent promise is what is most interesting about the metalsmithing milieu in China. One of the world's oldest cultures, site of a potentially overwhelming, rich and complex history of jewelry and adornment, China is starting fresh, discovering itself with all the vigor and excitement of a new young society. At this moment Teng Fei, Shannon Guo, Xu Xiang Tang, and their colleagues are more or less pioneers in the field, unmoored from the past, reanimating a neglected history and building a future. All are informed by western ideas about art and artmaking, but while that conversation is influential, it's only one element of the Chinese discourse. Faculty and students are looking for strategies that will bridge the content and philosophies of East and West, seeking to regenerate a specifically Chinese understanding and outcome, kick-starting a stalled legacy and driving it into a new century.

KATE WAGLE is a metalsmith-jeweler and Head of the Department of Art at the University of Oregon.

opposite page
Two Cities Gallery, Shanghai, 2006
Photo: Kate Wagle

Shanghai street, near Two Cities Gallery, 2006
Photo: Kate Wagle

this page
Tsinghua Art and Design Department Gallery, one of six galleries at Tsinghua University, Beijing, 2006
Photo: Kate Wagle

TENG FEI
Allegory of Body, 2006 (worn by the artist)

ON IMPERFECTION

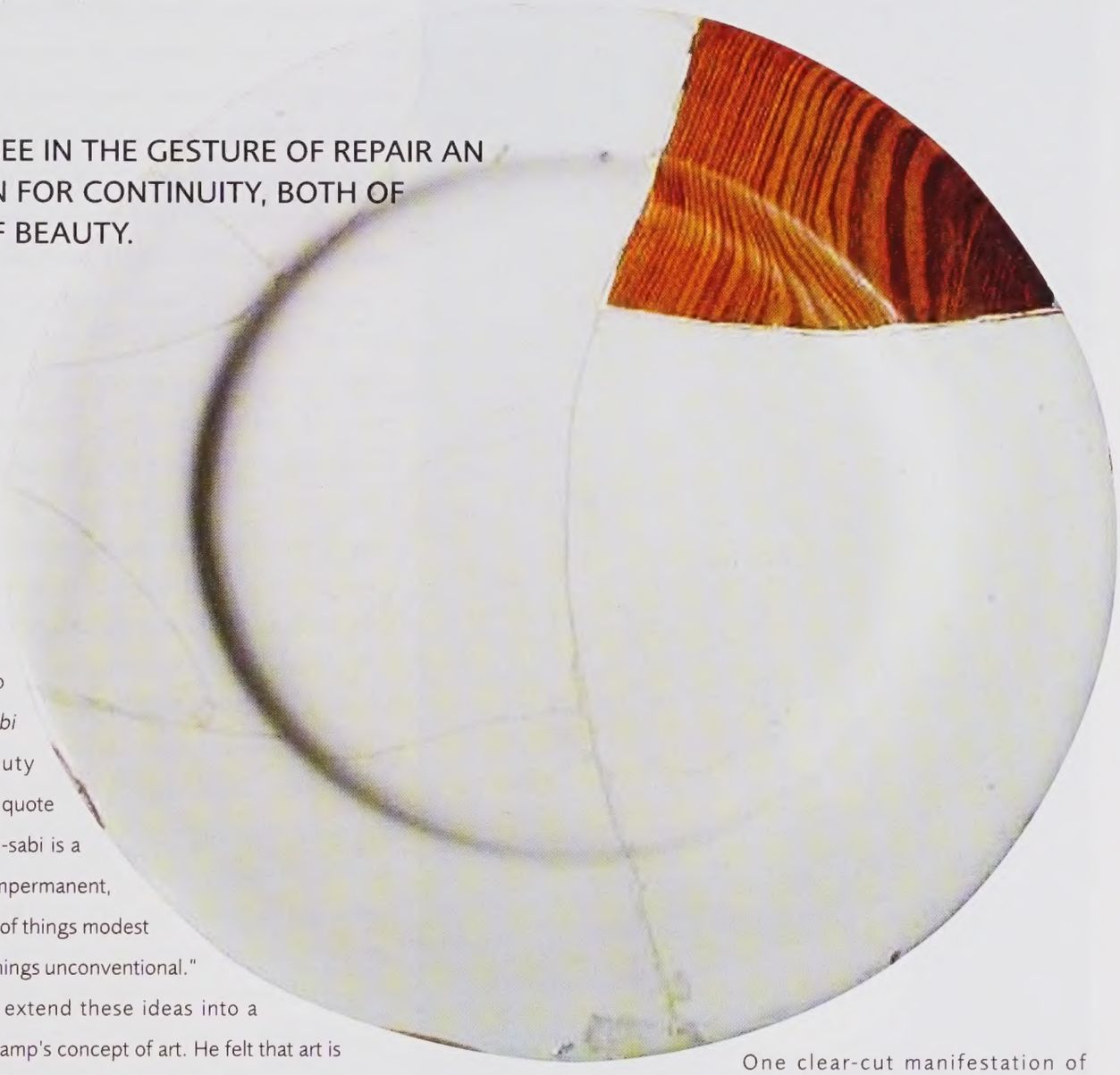
by KIFF SLEMMONS

In a scene in Czech animator Jiri Trnka's film of Shakespeare's *A Midsummer Night's Dream*, Titania sits serenely in a long gown, stroking the neck of her greyhound. The caress is so calm, so tender, and yet just a tiny bit hesitant. Nothing particularly noteworthy, you might say, but the gesture is compelling. Titania is a puppet, as is the greyhound, and their movements though fluid and almost perfect, still are not quite smooth. That's because they are being manipulated by someone else. I think the exquisite poignancy of the moment comes from the slightly jarred movements—from the combination of the mechanical and the human gesture. Watching that moment in the movie may be when I began to wonder about imperfection and its impact in art.

The beauty of imperfection, its pull on our conscious as well as sensual engagement, is not always recognized for its positive attributes. This is particularly true in the more narrowly defined realm of craft, where perfection is the ultimate achievement. But sometimes the most perfectly executed objects lack vitality and their impact ends quickly after this acknowledgment. As a maker, I have strong perfectionist tendencies, but I have come to question them, to see them as limitations or constrictions. In another film by Jiri Trnka of *The Emperor's Nightingale*, a beautiful gilded mechanical nightingale is presented to the emperor to replace his plain brown bird captured in the woods. In the end, the emperor longs for the real nightingale. The gold mechanical one always sings when told and the song is always perfectly the same. But it's the real nightingale that makes the emperor cry—he misses its achingly beautiful song.

It's the achingly beautiful that I want to know more about. How do we make our mechanical nightingales sing like the real ones? In the realm of objects, don't they too have more to say to us?

SOMETIMES YOU SEE IN THE GESTURE OF REPAIR AN ABIDING CONCERN FOR CONTINUITY, BOTH OF FUNCTION AND OF BEAUTY.



In Japanese culture, the idea of *wabi-sabi* is the core of aesthetic understanding. *Wabi* means things that are fresh and simple. It refers to deliberate rustic beauty. *Sabi* means things whose beauty comes from age and wear. To quote author Leonard Koren, "Wabi-sabi is a beauty of things imperfect, impermanent, and incomplete. It is a beauty of things modest and humble. It is a beauty of things unconventional."

Strangely enough, I can extend these ideas into a connection with Marcel Duchamp's concept of art. He felt that art is not art until the artist, the work, and the viewer have all connected. And sometimes I think imperfection can precipitate this connection.

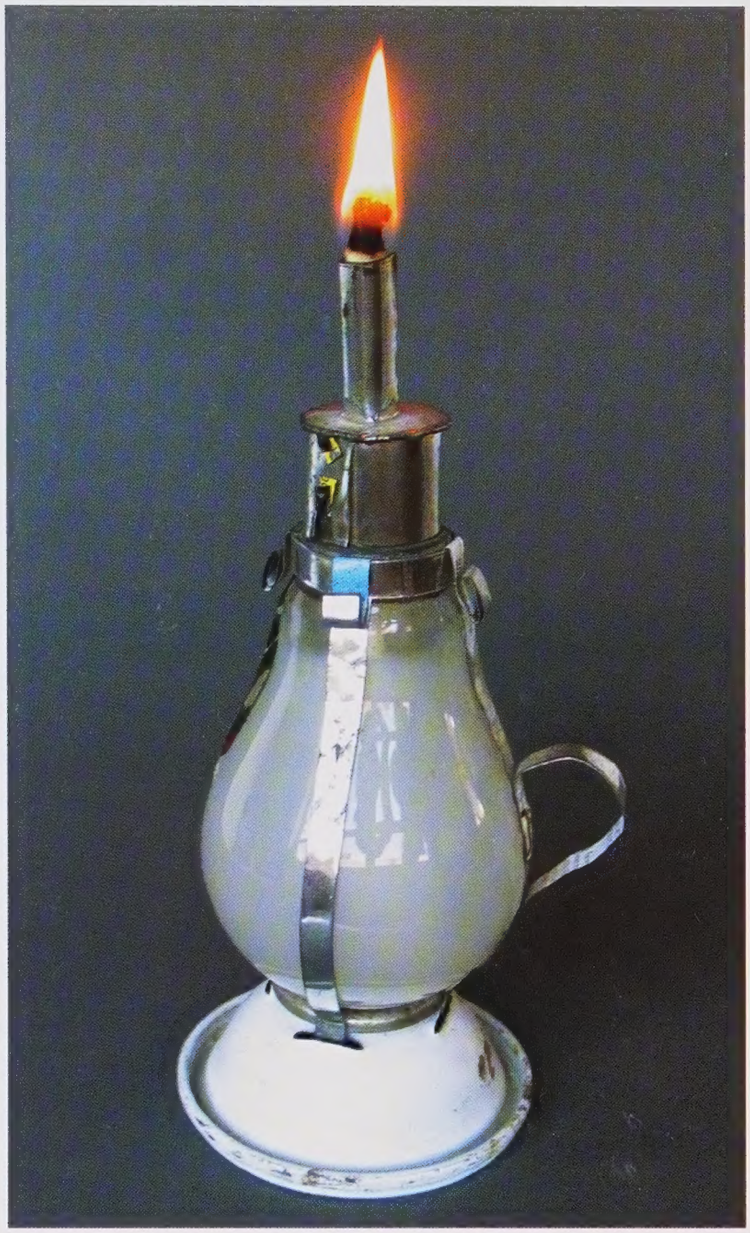
Fragments, or the remains of once clearly defined objects, can incite extension, both for the maker and for the viewer. Joseph Cornell was a master at reconfiguring the fragment. This form of rescue and transformation was also a means of connection for Cornell, perhaps most clearly shown in his "collaborations" with Duchamp. Both artists, from quite different angles, understood the "radiance of being open-ended" that imperfection can provide.

Imperfection can offer openness, a way in, whereas perfection can sometimes be closed and frozen in place. Imperfection can contain energy—can make for flow. Perhaps imperfection is most obvious and easily understood in outsider or folk art, in which the expressive qualities are spontaneous and immediate.

One clear-cut manifestation of imperfection is repair. In trying to understand flaws I considered the physical and philosophical aspects of repair. Again, in Japanese culture, when revered tea bowls are broken, they are put back together. Instead of hiding the repair, the crack is filled with gold leaf, a sign of the bowl's history rather than a compromise of its aesthetic integrity. Sometimes you see in the gesture of repair an abiding concern for continuity, both of function and of beauty. Perhaps only in Japan could a twentieth-century craftsman repair an eighteenth-century Delft plate by carefully carving the missing piece out of wood.

opposite page
TERRY TURRELL
Untitled, 1996 (three views)
painted tin
5" x 2 1/4" x 1/4"

above
Japanese Delft Plate, 18th and 20th century
diameter 10"
Courtesy of Galen Lowe, Seattle



A repaired object can be charged with so much other than its perfect self. It reveals human intervention of the hand as well as ingenuity of thought, like the little lamp from Mali, in which a spent electric bulb is still capable of producing light.

The whole idea of repair is increasingly absent in consumer culture, with its dependence on alternative and easily manufactured replacements. This mindset eliminates the need for inventive resourcefulness and self-reliance. But these attributes are still necessary for most artists.

Circumstances in my own life over the past few years—including relocation and a seemingly endless war—have led me to become more sensitive to these issues of imperfection and repair and to try to comprehend them more fully. The hiatus and disruption of a move from Seattle to Chicago, combined with the more philosophical issues of living in a new context, caused me to go back to some of the big questions that we often ask when we're young and just starting out. What do I do with my orphaned vitality and intelligence? How can making jewelry matter in the wake of another war? After living through the Vietnam era, it was not hard to imagine what was ahead. I had to think of a way to reconnect with making—to make *making* mean something other than personal satisfaction alone.

The pall of destruction and damage underway in Iraq concentrated my attention on repair. The looting of the Iraq Museum and all the implications of loss were difficult to imagine. What to make of so much damage? At the same time there was a story in the *Wall Street Journal* about recovering a collection of artifacts from an archeological site at Nimrud, which had been hidden in a bank vault in Baghdad. This rescue of treasure, including many fine pieces of jewelry, came about through the collaborative efforts of an American Marine colonel, a British anthropologist, and Iraqi civilians. In the midst of everything else, this was one moment to recognize and save something beautiful and integral to a culture. A fine reparation.

My recent exhibition called "Re:Pair and Imperfection" was an outcome of many of these thoughts. Sometimes to avoid taking things too seriously, I try to come at solutions from the angle of humor. After moving to Chicago, I began to notice cranes of all kinds used in construction throughout the city, but particularly outside our loft windows. These cranes were like giant puppeteers, moving, lifting, rearranging the contours of the landscape, including damaged, run-down abandoned buildings. I imagined making a crane to lift a cast plaster finger, a fragment from a large body of work by Lisa Gralnick that she had generously contributed to my project. The finger can be worn as a pendant on a chain, but while at rest, it is strung up on the crane. As a lover of puns, I liked the implications of "lifting a finger," taking the trouble to do something that might make it important. It's what artists do.

And maybe what came out of my inquiry is the recognition, once again, of how the act of making by hand matters. How can we protect this endangered form of experience, and, by extension, this form of knowledge? How can we renew our respect for the hand? Evidence of imperfection is often evidence of the hand. It is the hand that sets up a presence and possibly a connection. As Gaston Bachelard has written, "The hand has its dreams too, and its own hypotheses. It helps us to come to know matter in its secret inward parts."

KIFF SLEMMONS is an artist with more questions than answers, living and working in Chicago and Mexico.

PHOTOS: ROD SLEMMONS

above left
Lamp, 1998
Mali, West Africa

opposite page
Kiff Slemmons's own handwritten text, 2007

TERRY TURRELL
Hand, 1992
wood, tin and paint
10" length

And maybe what came out of my inquiry is once again how the act of making by hand matters. How can we protect this endangered form of experience and by extension this form of knowledge? How can we renew our respect for the hand? The evidence of imperfection is often the evidence of the hand. It's the hand that sets up a presence and possibly a connection. As Gaston Bachelard has written: "The hand has its dreams too, and its own hypotheses. It helps us to come to know matter in its secret inward parts."

by ANDREA DINOTO

CONTEXT & CONFIDENCE

MEN'S JEWELRY FINDS ITS MOMENT

For a modern man, jewelry can be both a fashion accessory and a powerful signifier, one that bears on changing concepts of manhood, self-esteem, and group association. When superstar athletes wear gold hoops, chains, and diamond studs, the message is clearly one of confidence and macho pride.[1] But the majority of men wear no jewelry at all and view such adornments as ostentatious, if not simply uncomfortable. Perhaps more to the point, if jewelry is implicitly feminine, as history and markets suggest, it is understandable that a straight man might pass on wearing items that could impeach his masculinity. But that view is eroding as concepts of male beauty evolve. Today both straight and gay men are increasingly wearing all types of jewelry—from Johnny Depp-inspired skull chains to unique art-jewelry brooches. The messages being construed are much more subtle and various than in the past.

Among Renaissance aristocracy, a man's short jacket, or doublet, could be accessorized with a formidable medallion necklace, or, at the very least, he could wear a single earring, like a pearl drop or gold hoop, without any suggestion of sexual ambiguity, a concern of many men today. In Europe, the conventions of monarchical court dress encouraged opulent display well into the eighteenth century, and emissaries to the courts were expected to accessorize accordingly. But when Benjamin Franklin arrived in 1776 at the court of Versailles[2] to negotiate a treaty between France and America, he wore plain Quaker dress. Franklin, noted for his wit and diplomatic skills, was warmly welcomed as the new American paradigm, and in 1853, secretary of state William Marcy paid indirect homage to him when he expressed the view that envoys should appear in foreign courts in "the simple dress of an American citizen."

NATALYA PINCHUK
Growth Brooch, 2006
wool, copper, enamel, plastic, waxed thread, stainless steel
Photo: Natalya Pinchuk

JUST AS THE HIPPIES OF THE '60S...ADOPTED THE WEARING OF LOVE BEADS, AMULETS, AND ALL SORTS OF SO-CALLED "ETHNIC" JEWELRY AS A POLITICALLY SYMBOLIC ALTERNATIVE TO THE STANDARD MALE ACCOUTERMENTS,...TODAY'S MAN WHO CHOOSES TO WEAR JEWELRY IS OFTEN EXPRESSING AN INTEGRATED CULTURAL VISION: THE SELF AS A WORK OF ART.

The bewigged and bejeweled fashions of the Rococo era eventually faded with the monarchies themselves, giving way to concepts of understated elegance, such as those introduced in England in the nineteenth century by the legendary dandy Beau Brummel. Though we've come to associate the term "dandyism" with sartorial affectation, Brummel was in fact a proponent of "less is more," and is credited with inventing the cravat, which he wore with an impeccably tailored jacket, a fashion trend that evolved into the modern-day suit and tie. By the mid-nineteenth century, the slimmed down, ready-made black frock coat, accessorized with only a pocket watch or a stickpin, was the basic dress of the working man in America. It was a garment that Nathaniel Hawthorne called "the most comfortable garment that ever man invented,"[3] but more than that it expressed a social and political ideal that set American institutions—and fashion—apart from continental modes and despotic systems. The unadorned male became the embodiment of democracy in action.

This purely Western—some might say puritanical—concept, still strongly in place, stands in stark contrast to that of so-called primitive cultures in which adornment is intrinsically linked to ancient tribal concepts of culture, power and prestige. As painter Howardena Pindell has observed, "In Africa, the geometry and texture of the individual human body engages in an ever-changing dialogue with the adornment selected by the wearer [who is] able to convey messages not only of beauty or sexual allure, but also of status, rank, age, tribal identification, and aesthetics, as well as of a state of mind or a desire to placate or seek protection from the environment."[4] Somewhat ironically, the contemporary male who chooses to accessorize with jewelry beyond the watch-and-cufflink norm is often more in tune than he knows with these very ideals. Just as the hippies of the '60s, in the thrall of counterculture romanticism, adopted the wearing of love beads, amulets, and all sorts of so-called "ethnic" jewelry as a politically symbolic alternative to the standard male accouterments of frat pins, school rings, and tie tacks, today's man who chooses to wear jewelry is often expressing an integrated cultural vision: the self as a work of art.

To be sure, trends in men's jewelry continue to run on multiple parallel courses. The sophisticated European, eternally more chic and fashion conscious than his American counterpart, has been comfortable with necklaces and bracelets for decades, says German jeweler Michael Zobel, who has worn his own brooches on his lapels for 40 years. "But, what I have seen," he says, "is that in the last years American men are wearing brooches more and more, and getting much more chic." Zobel speaks from the epicenter of the art jewelry world, but his observations apply across the board. Men are buying their jewelry, ranging from traditional and unusual cufflinks and watches to cutting-edge necklaces and even pearls, from high-end retail stores like Tiffany's, Barneys and Bergdorf Goodman; from art jewelry galleries around the country and abroad; from chic boutiques; and online. Much of the jewelry they are seeking is

characterized by stylistic androgyny. Jeweler Philip Crangi, noted for his steel and gold charm necklaces, says, " I like the idea of woman's jewelry that looks like she stole it from her boyfriend."[5]

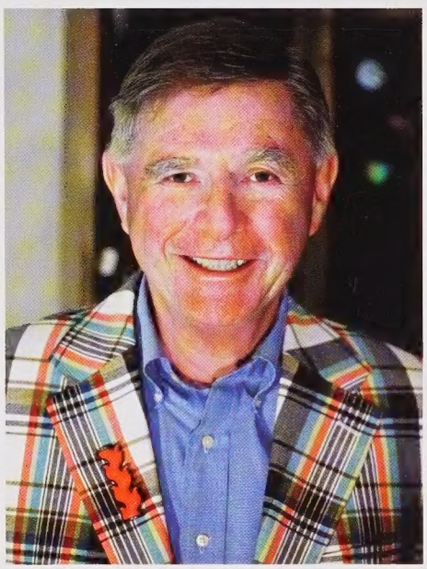
While men's jewelry remains a small percentage of sales in both retail and gallery venues, numbers are up in a broad, and sometimes surprising, range of categories. Patricia Faber of the Aaron Faber Gallery in New York, known for its large stock of unusual cufflinks and vintage watches, notes, "Women buying for men is a completely new phenomenon." The June 2007 issue of *Modern Jeweler* magazine reported a "men's boom" in jewelry, noting that "while cuff links, buoyed by a blip upward in tailored suits and clothing, continue to be the strongest classification, bracelets are now mandatory." The article also noted that men are wearing "metals and materials of all sorts on their wrists...everything from rare woods to...karat gold to space age metals...," and that men are buying necklaces and pendants, too, perhaps "thanks to women who want their men to dress and accessorize more like their favorite movie and rock stars." (That Brad Pitt wore a Tiffany pendant necklace and cufflinks in the movie *Ocean's Twelve* has not gone unnoticed, especially at Tiffany's, where shoppers come in to request the "Pitt" pieces by name.) *Modern Jeweler* concluded that the boom was owed in some measure to "a hidden market that obviously is being uncovered, making this category one to watch in the coming year." While pinstripe conservatives may hold out against "mandatory" bracelets into the foreseeable future, men of all ages and in every sort of field—from fashion to finance to construction to craft—are asserting their individualism, only too happy to discard, or ignore, ossified attitudes toward male personal adornment.

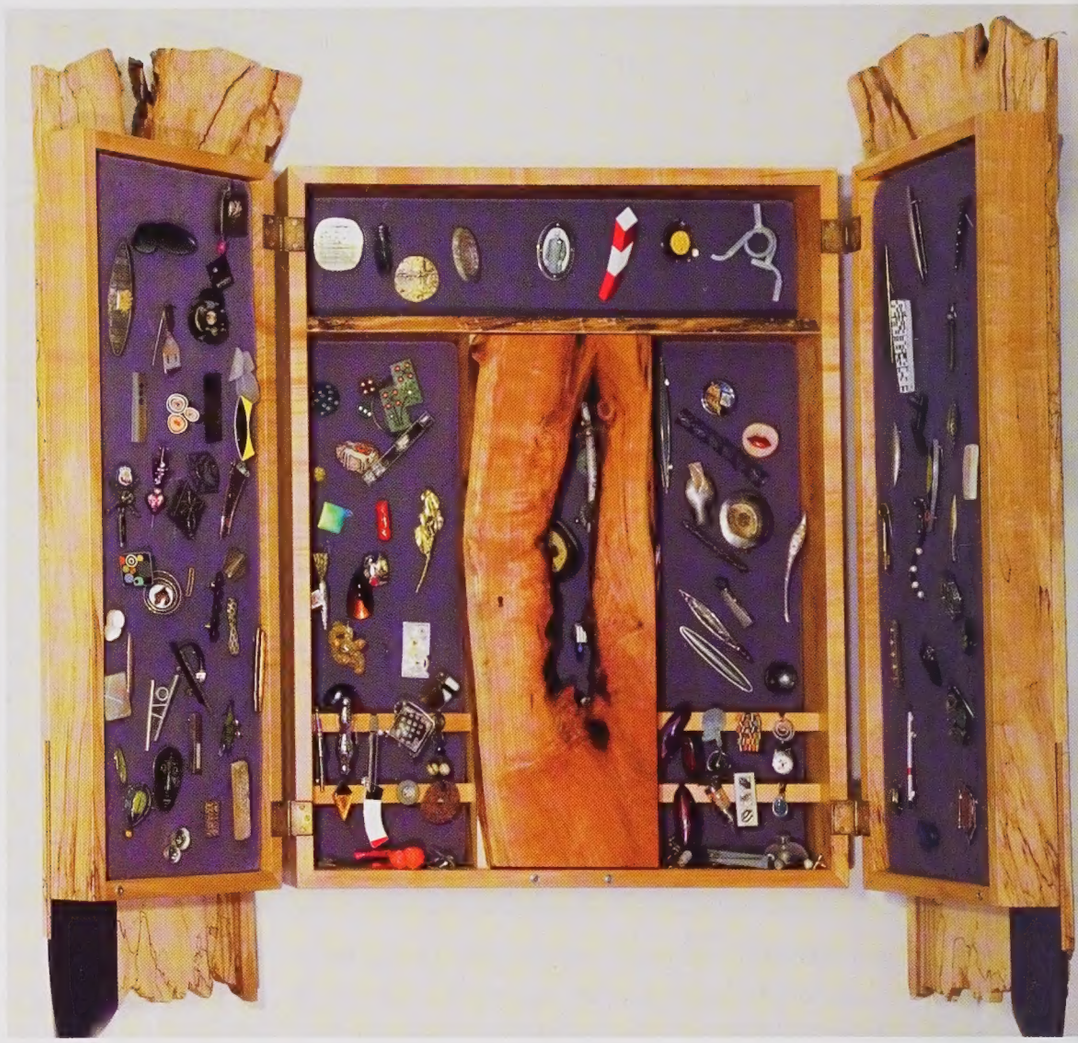
Jeffrey Edmondson, 26, who works in the banking industry in New York and describes himself a "a hipster in Wall Street clothing," wears a silver flower brooch made by his sister, Philadelphia art jeweler Amanda-Elizabeth, pinned to his fedora (itself a hip trend in men's apparel), and would wear it on his lapel, he says, if dressing elegantly to meet clients. The brooch was originally an alternative to the traditional fresh-flower boutonniere, made by Amanda-Elizabeth for all the groomsmen in her wedding. It proved surprisingly popular, not only with her brother and his friends, but also with her godfather, Paul Galiczynski, 52, a burly cement contractor who now owns and wears two of her brooches, one of which, a grasshopper, he commissioned. A married father of four, Galiczynski has never had a negative reaction to his brooches, which he wears on a suit lapel, and sometimes on a tie. "Everybody compliments me," he says, adding, "but I could care less what they think."

opposite page
AMANDA-ELIZABETH
Lily, 2006
2 x 4"
sterling silver, chased and repoussed
Photo: Kevin York

above
MICHAEL ZOBEL/ATELIER ZOBEL
Cuff, 2007
18k, antique Arabian coin
and
HAROLD O'CONNER
Ring, 2007
amber, sterling silver, 18k gold
Photo: Bill Sandoval
Courtesy Patina Gallery, Santa Fe

...GALLERISTS, CURATORS, AND COLLECTORS HAVE TAKEN TO WEARING JEWELRY—MAINLY BROOCHES, BOTH AS ART WORKS AND AS TRIBUTES TO AN ARTIST.





If Edmondson and Galiczynski are expressing a purely personal aesthetic through their jewelry choices, men with connections to the craft world have a more complex agenda. While it's not surprising to learn that a prominent jeweler like Michael Zobel wears his own work, it is news that gallerists, curators, and collectors have taken to wearing jewelry—mainly brooches, both as art works and as tributes to an artist. As jewelry artist Robert Ebendorf observed a few years ago at a James Renwick Alliance function, several male guests were wearing brooches "not simply as adornment but rather confirmation of group affiliation."[6] He also perceived a competition for artist-designed pins among collectors, which raised the issues of connoisseurship and investment savvy within the group.[7] Perhaps foremost among these craft-world movers and shakers is David Montague, who wears brooches (he prefers the term "pin") largely as an emblem of solidarity with the artists who make them. A retired air force colonel and past president of the Renwick Alliance, Montague is arguably the world's preeminent collector of men's art jewelry, with dozens of pieces by prominent artists including Ebendorf, Ruudt Peters, Peter Skubic, Ted Noten, and Donald Friedlich. Montague also enjoys coordinating his brooches with his outfits, and makes a point of wearing a pin on his tux when attending performances of the Metropolitan Opera, just to shake up that conservative crowd of music lovers, who, he says, give him "weird looks." (A Pat Flynn iron-nail brooch is, he says, "perfect for a tuxedo.") He's particularly fond of a Noten brooch made from bits and chunks of a deconstructed white Mercedes, just one of dozens of pieces in Montague's collection for which he commissioned a display cabinet.

Art world professionals, like Mark Leach, former director of the Mint Museum of Craft + Design, and Michael Monroe, director and chief curator of the Bellevue Arts Museum in Washington State, both wear brooches for much the same reasons. Leach says a brooch "activates your garment, and says something about who you are, what you believe. It celebrates creativity."

But for Ron Porter and Joe Price, life partners who live in Columbia, South Carolina, it is the sheer love of jewelry as art that has sparked more than 20 years of collecting and wearing. Jewelry has been a serious avocation for both men since the 1980s, when both were "bowled over" by the work showcased in the American Craft Museum's "Poetry of the Physical" exhibition. Porter is a semi-retired pediatrician; Price works for a software company and is widely known in the craft world, and beyond, for the flair with which he carries off all kinds of jewelry, primarily brooches and pendants by artists such as Jan Yager, Lisa Gralnick, and Joan Parcher. "Some

people sort of have the personality and body for jewelry," Porter says of Price. The couple has followed the art jewelry movement closely over the years, concluding, says Porter, that "jewelry doesn't necessarily have a gender the way it used to."

Porter, 58, rarely wears jewelry, having grown up in the school-ring generation, but when he does "it's a statement jewel," such as one of Keith Lewis's politically and sexually charged pieces alluding to the AIDS crisis, or an equally provocative piece dealing, say, with child abuse. (Porter established a child-abuse prevention program at the medical school where he taught.) Neither man wears earrings, but Price has no qualms about wearing a necklace of two pearls on a gold chain made to order for him by a New Orleans jeweler. "A lot of makers ignore you if you're a man," says Price referring to the craft show circuit, "and they don't make sizes men can wear." Price recalls searching in vain for a "knuckle to knuckle" ring for the index finger. Eventually, he had one custom made by Pat Flynn, using a diamond Price supplied. Comments on Price's jewelry, says Porter, "give us an opportunity to educate and inform people as to its deeper meaning—that's important."

Jewelry is a harder sell to the average man who might casually visit galleries like Sienna Gallery in Lenox, Massachusetts, Velvet DaVinci in San Francisco, or Ornamentum in Hudson, New York. Sienna Patti says that though few male customers visit her Sienna Gallery, those who do "respond to sculptural pieces and ask great questions" about how the work is made. Mike Holmes, Velvet DaVinci's co-owner and a gay man, has worn pins for years. "Once you start doing it, it's really easy," he says, but "San Francisco is a fairly conservative place, and you don't see a lot of men wearing jewelry." He says his typical male customer is looking for a simple chain necklace, but those that do wear brooches tend to be "slightly rebellious" and attracted to macho imagery, such as Arthur Hash's silhouette pins in the shape of hand grenades or chain saws. Ornamentum's Stefan Friedmann echoes Michael Zobel's observation: that it's much more typical to see men wearing jewelry in Europe, where more attention tends to be paid to dress. But at SOFA New York in June 2007, he sold an Iris Ichenberg leather and bronze pin, in the shape of hands, to an American hand surgeon, who planned to wear it like a chatelaine on his belt. Ivan Barnett, co-owner of Patina Gallery in Santa Fe, confirms what many gallerists say: that men who do shop for themselves are attracted to jewelry made from unusual metals and materials. Two artists that attract his male clientele are Harold O'Connor and Andy Cooperman, both of whom combine natural objects and organic and non-precious materials with Japanese metalworking techniques to achieve highly textured surfaces.

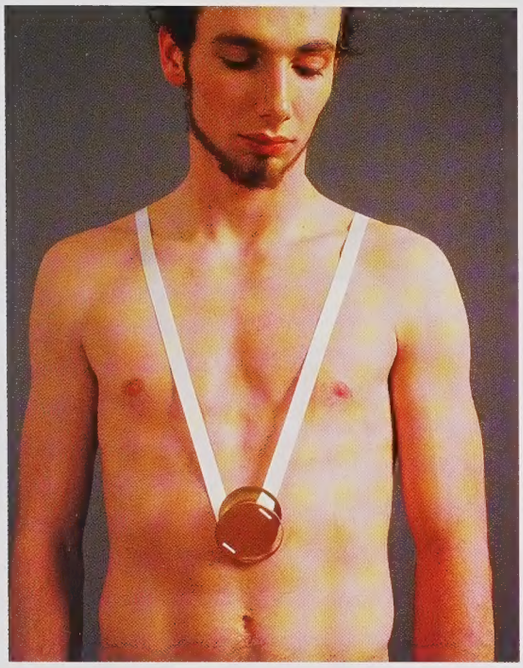
But not every man equates suitable adornment with the masculinity inherent in hand-wrought metals. Ron Anderson and David Rees, partners and designers in the New York boutique Ten Thousand Things, are known for their delicate gemstone-beaded chains and charm necklaces, which until a few years ago were offered exclusively to women. Inquiries from men, particularly those in the fashion industry, who noticed Anderson and Rees wearing the necklaces in the store, led them to create a men's collection of delicate necklaces and bracelets not that far removed in styling from their women's lines. A best seller is the Chiclet pendant necklace, basically a hand-carved cushion-shaped stone on a sterling chain. One of their male customers, says Rees, owns them in every color and variation.

At high-end retail stores, such as Bergdorf's and Barneys in New York, much of the jewelry marketed to young men displays a similar, if more muscular, androgyny. Sleekly crafted charm-laden silver and gold chains and bracelets evoke both menace and glamour with skulls, snakes, guns, handcuffs, and coins—talismans of the

opposite page
Collector David Montague wearing a brooch by Daniel Jocz
Photo: Miriam Rosenthal

David Montague collection of more than 150 brooches housed in a commissioned cabinet by Peter F. Dellert
Photo: Miriam Rosenthal

right
Collector Joe Price wearing a pendant and bracelet by Kiwon Wang



JEWELRY CLEARLY PLAYS A POWERFUL ROLE IN THE IMAGES MEN CREATE FOR THEMSELVES, OR THAT JEWELRY DESIGNERS CREATE FOR THEM.

well-toned urban warrior. Similarly, at the venerable Garrard's in England, creative director Jade Jagger (Mick's daughter) developed lariats of black pearls within the store's 2006 "Skulls" collection for their men's jewelry line (they sold out). Pearls are also being promoted for men through Perles de Tahiti, a nonprofit company whose website showcases a collection of black pearl pendants on the "Pearl Princes," five hunky Tahitian surfers.

Jewelry clearly plays a powerful role in the images men create for themselves, or that jewelry designers create for them. Real men do wear pearls, and more, but what man would have the confidence, or audacity, to don one of Natalya Pinchuk's felted neckpieces, with their provocative biomorphic forms—in one case multiple life-size penises—that hang sometimes the length of the body, or precariously at crotch level? Pinchuk views these awesome and androgenous soft sculptures as unisex, but consciously chooses male models to display them, hoping to raise questions about the role of context in shaping our perception of a piece. Pinchuk's goal, she says, "is to activate the clothed social body as a sexual body," but shock value and bodacious humor figure in her agenda as well. "These pieces are not meant to be subtle," she maintains. "By being loud and big, they demonstrate how controlled and contrived we have to be within social space; in the end, I am prodding and poking fun at that."

German artist Christian Hoedl considers the male body as the optimal landscape for his "unisex" designs, which are made with ribbons, metals, and sports fabrics. Many of Hoedl's pieces change shape as worn and seek to express "inner attitudes" toward the body itself, or to transformative events like death and mourning. Hoedl stretches underwear fabric over a silver dome to make a brooch he likens to "a male chest with a tight shirt"; another brooch, made of high-tech sports fabric, takes its shape from how the pin is affixed on the garment; and a "Mourning" pendant can be worn two ways: strapped over the heart, where it takes a rigid box shape – the first stage of grief—or hanging on a ribbon where it reverts to three jingling, unattached pieces, symbolic of acceptance. Hoedl, 32, believes that men's jewelry is at the moment in "a kind of renaissance" in which men are "trying to get more personal kinds of ornament." "You can wear a suit," he says, "but if you have a piece of jewelry on it [it becomes an] icon of what's in your mind, in your soul."

ANDREA DINOTO is a New York–based writer who specializes in art and design.

1 In *Manly Traditions: The Folk Roots of American Masculinities* (Bloomington: Indiana University Press, 2005), Simon J. Bronner states that "metrosexual identity...invites query of its folk roots in the mainstreaming of gay and feminine culture in urban life and the concept of modernity. Wearing of earrings by men and hair dyeing...once considered too gay or feminine by many men, have been incorporated into various masculinities, including supposedly macho men's groups such as bikers, professional athletes, and tradesmen."
2 Michael Zakim, *Ready-Made Democracy: A History of Men's Dress in the American Republic, 1790-1860* (Chicago: University of Chicago Press, 2003).
3 Ibid. p. 203.
4 Howardena Pindell, "The Asthetics of Texture in African Adornment," *Beauty by Design*, ed. Marie-Therese Brincard, (New York: African American Institute, 1984).
5 Gabriel Bell, "The Alchemist," *Fashion: All*, June 26, 2006. www.refinery29.com.
6 Glen R. Brown. "Robert Ebendorf's Pilgrimage to Paradox." *Metalsmith*, Vol. 27, No. 3, p 30.
7 Ibid. p 30.

opposite page
NATALYA PINCHUK
Booster Necklaces, 2007
wool, found sweaters, artificial hair
Photo: Rus Kirchner

above
CHRISTIAN HOEDL
Chest Ornament, Pendant, 2007
from the "Mourning Jewelry" series
22k gold, white ribbon

CHRISTIAN HOEDL
Sports Brooch, 2004-2007
silk, steel, ribbon

by LIESBETH DEN BESTEN

RUUDT PETERS

JEWELRY IS MY LABORATORY

"Sefiroth," the new series of brooches by Dutch jeweler Ruudt Peters, has a dual personality. Rationally, the pieces are clearly vulnerable: intricate constructions of swirling strings of glass adorned with small glass balls or retorts. But psychologically, in all their beauty and self-willingness, they seem immune and unassailable. Their mysterious titles contribute to this paradoxical effect: *Aretz, Schemesh, Daath, Binah, Kether, Madim.*

Peters has played with complicated names for years, beginning in 1995 with the series "Ouroboros," followed by "Lapis" (1997), "Pneuma" (2000), "Iosis" (2002), and "Azoth" (2004). Now "Sefiroth" comes to light. Behind these names lies a wealth of mystical symbolism. Alchemy and related philosophies such as hermeneutics, Neo-Platonism, and Kabbalah, have been sources of inspiration for artists since the Middle Ages, and provide symbolic systems for structuring the world. For Peters, such philosophies are not The Truth but a creative resource. About "Sefiroth," he explains: "The names all come from Kabbalah. But I use names and descriptions quite associatively, in an open-minded way, not dogmatic at all. It is more like a vehicle, something I use to express my ideas and emotions about life."

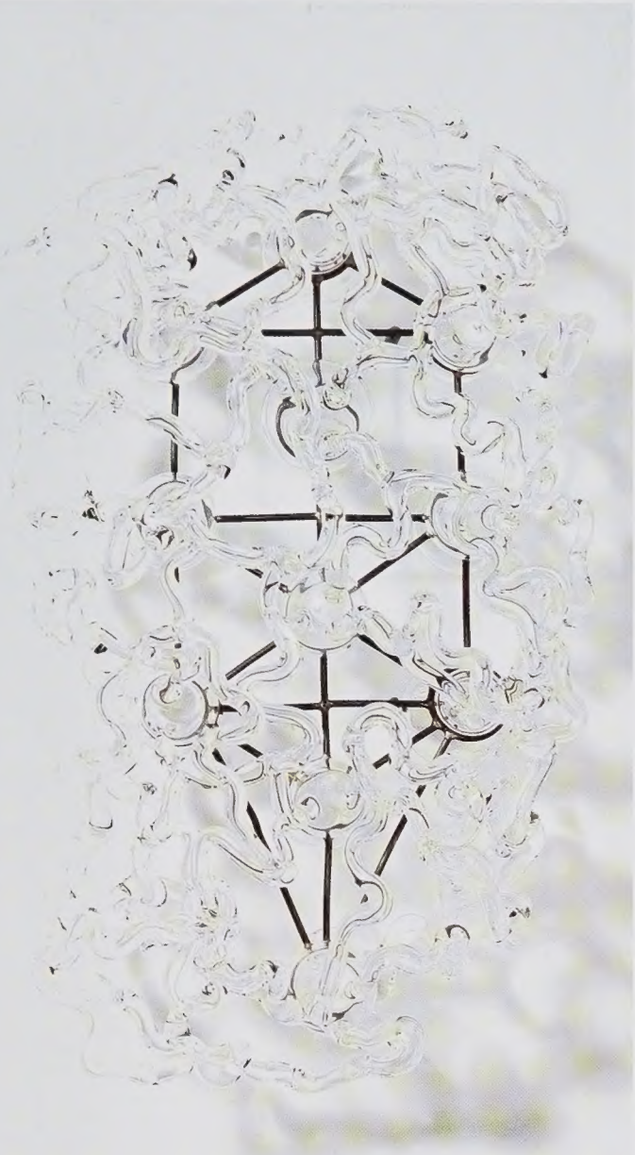
Sefiroth, Nogah (brooch), 2006
silver, agate, polyester
4 3/4 x 2 3/8 x 1 1/2"

AGAINST THE STRUCTURE PETERS PUTS THE INTUITIONAL, EMOTIONAL, ARTISTIC, AND PERSONAL GESTURE, DESTROYING THE COHERENCE OF THE TREE OF LIFE.

The sefiroth tree is the tree of life, and the heart of the Kabbalah. Together with the 22 letters of the Hebrew alphabet, it represents the full extent of God's creation on both higher and lower planes. The tree of life is presented as a linear grid, with spheres punctuating the intersections of the verticals, horizontals, and diagonals. The spheres, 10 or 11 in number, are the actual sefiroth, each one representing a recognizable aspect of God. This abstract grid, taken directly from seventeenth-century Jewish writings, provides the basic structure of all brooches in Peters's latest collection. Yet this framework is only the starting point; from here Peters starts drawing, sketching, experimenting with materials and forms. Against the structure he puts the intuitional, emotional, artistic, and personal gesture, destroying the coherence of the tree of life. The resulting pieces cannot be understood by referencing names in a Kabbalah handbook; their forms and materials actively resist the grid underneath. While in some of the "Sefiroth" brooches the grid dominates the composition, the strongest pieces appeal because of their chaotic and blurred appearance. *Kether* shows a tree of life wrapped in swirling strings of transparent glass. *Elohim* is a whole tangle of threads, dripped in polyester and limonite; while *Nogah* is almost completely covered with a thick granular layer of agate grit mixed with polyester. There are brooches with funnel-like glass elements, with minerals and threads; others have drippings and irregularities; others refer to sexuality, to the human body, to laboratories. The tree of life that seems so important on first sight, fades to the background.

For Peters, the grid is not only the ground layer of the artwork; it is also a straitjacket that should be challenged. Peters's resistance against the underlying structure might be explained by his history as a jewelry maker, and "a child of the 1970s," as he calls himself. He was educated during a period of absolute minimalism in art, design, and jewelry: "The starting point was rationalism. A systematic way of working and minimalism were of vital importance. Gold and silver were denied, and even repudiated," he says. Today Peters claims that he still identifies with this period in his artistic development, which has determined the rest of his life.

What might this mean for his current work? While he chose the compelling structure of the tree of life as his framework, his instinct



to violate it is equally strong. As Peters states: "It is the good old antithesis between what's allowed and what's possible, between the Apollonian and the Dionysian, between ratio and emotion"—a conflict that has determined Dutch art, architecture, and design since the days of the De Stijl movement. "The unconscious plays a very important role in the creation of each piece," he says. "Departing from the structure I can find new ways by doing and trying." A piece like *Ajna* is the result of a struggle; something went wrong and Peters covered it with polyester and then threw it in a vacuum cleaner bag. This brooch is the fiercest one in the series; its chaotic, dirty top layer opposes general notions of beauty.

In 1973, while a student at the Gerrit Rietveld Academy in Amsterdam, Peters made an inflatable suit out of transparent PVC foil, as a comment on the jewelry discourse in Holland at the time. After graduating, he created some small "conceptual" jewelry pieces, but then abandoned jewelry making completely—he couldn't make jewelry in the dogmatic, purist climate that dominated the Dutch scene. Later in the 1980s, which saw the rise of textiles and soft, vibrant materials, he continued to feel ill at ease in jewelry. He began to make sculptures, and slowly discovered that religion and philosophy were the true driving forces in his work.

It was the Renaissance architect Francesco di Giorgio, and especially the eighteenth-century architect and graphic artist Giambattista Piranesi, who showed Peters the way to a vocabulary of form. In 1983, after years of working as a sculptor, he again began to make some pieces of jewelry. They reflected his new interests: a series of plaster collars that alluded to the pleats in the robes of classical Roman statues, and Formica bracelets silkscreened with images of Renaissance architectural capitals, which render the arm like a column. At this time, jewelry makers in Holland were still struggling with the new formalist dogmas in the wake of the rebellious period of the late 1960s. Peters's informalism and his desire to imbue jewelry with meaning were considered highly questionable.

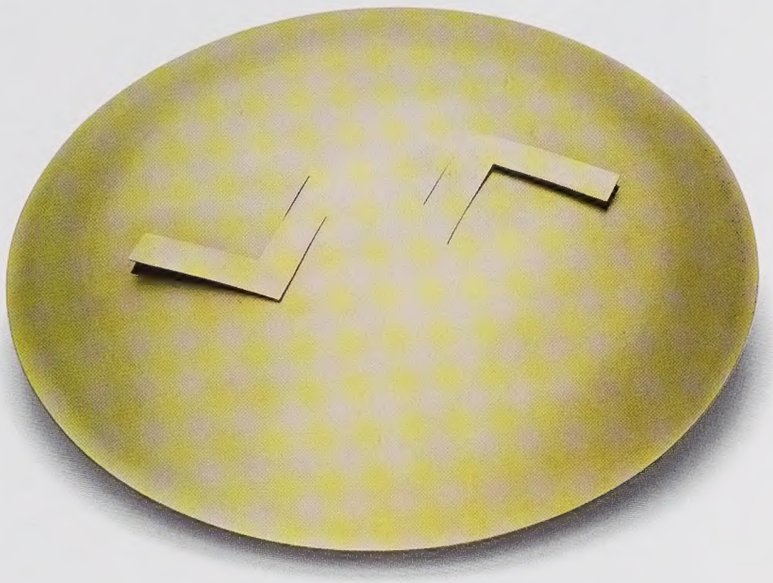
opposite page
Sefiroth, Ajna (brooch), 2007
feathers, dust
5 1/8 x 3 3/8 x 1 1/2"

above
Sefiroth, Kether (brooch), 2006
gold, glass
5 3/4 x 3 3/8 x 1 1/2"

Sefiroth, Chasmalin (brooch), 2007
silver, glass
6 5/8 x 4 3/4 x 2 1/8"

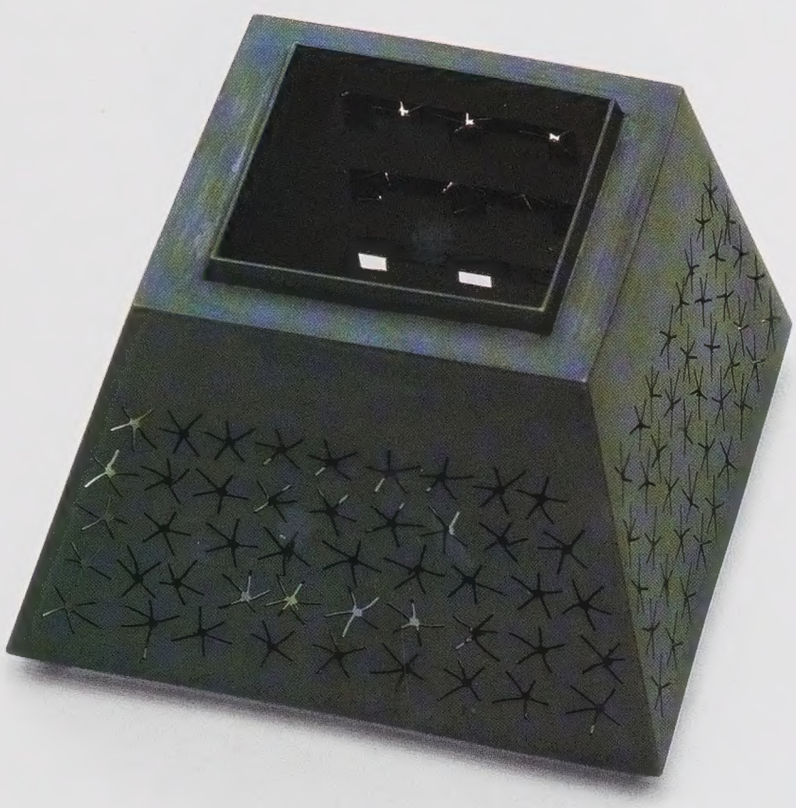
In 1986, Peters created five gilded bracelets with the contours of capitals that were photographed on important members of the Dutch jewelry scene, including a curator, a critic, and a museum director. This idea of dedicating a piece to a certain person was elaborated in his series of metal bowls titled "Dedicated To" in 1988. That group also appears to have set the framework for all of Peters's subsequent series: Peters chooses a single basic form; he limits himself to three different metals (brass, copper and steel) to explore their expressive and symbolic potential; he employs the language of symbolism; and he incorporates mineral fragments in the pieces.

In 1991 Ruudt Peters presented "Interno," his first coherent collection of jewelry, along with a small booklet containing an essay, images of objects, and the artist's impressions of jewelry and models. From then on, publications such as these were to become a crucial means of communication for Peters and would accompany each new jewelry collection. The silver "Interno" brooches are mostly inspired by classical buildings, such as Bramante's Tempietto, St. Paul's Cathedral, and the dome of the Austrian Melk monastery. The brooches are quite classical; symmetrical constructions around a central opening. This open place in the center attracts the eye. The apertures are decorated, sometimes colored or set with precious stones.



IT IS DIFFICULT TO IMAGINE THE ASTONISHMENT AND HESITANCY OF THE AUDIENCE IN 1992, CONFRONTED WITH THIS RATHER UNCONVENTIONAL PRESENTATION OF JEWELRY.

"Interno's" sawn-out decorations appear to be purely decorative; however, in his next collection, "Passio" (1992), consisting solely of pendants, the use of symbols became crucial. Some pieces, such as *Machiavelli, Isis, and Alexis,* are completely covered with symbols of every type; independently quite vague yet overall very powerful, because of all the meanings presumed to be hidden there. The titles refer to historical and biblical figures. Not only did the forms of the pendants suggest incense holders used in Roman Catholic ceremonies, these jewels had a fairly ritual and religious character. The sense of ceremony was intensified by the gallery installation; each piece was hidden in a shroud of blue-purple gauze netting that hung from the ceiling to the ground. It is difficult to imagine the astonishment and hesitancy of the audience in 1992, confronted with this rather unconventional presentation of jewelry. Nobody had seen anything like this before, and it took courage to open the veils and face the jewel directly. Peters had found a new way to present his jewelry, by asking the commitment of the audience.



opposite page
Passio, Alexis, 1992
silver, jade
2 1/2 x 2 1/2 x 3 1/8 "

Installation view of "Passio" exhibition at Gallery, 1992

above and right
Dedicated To (bowl), 1988
brass
13 x 13 x 2 1/2"

Interno, Oenas (brooch), 1990
silver
2 x 2 x 1 1/2"

NOTIONS SUCH AS DEMOLITION AND CONSTRUCTION, NATURE AND CULTURE, MALE AND FEMALE, COVERING AND UNVEILING ARE USED TO REFLECT UPON THE CYCLE OF LIFE AND DEATH.

Peters's unconventional installations became a trademark. At the opening of his "Interno" show in Munich in 1992, the pieces were worn by men in black suits standing in line against the wall. For the exhibition of his "Ouroboros" jewelry collection in 1995, he pinned the pieces on the beams of Gallery Marzee, high above wobbly ladders (the ladder is an alchemical symbol that represents reaching for the divine). This rather disturbing presentation scared rather than attracted viewers, and Peters discovered that the true value of an installation was to provide a proper context for his jewelry.

While Peters's earlier works were defined by a classical order, since "Ouroboros" all of his jewelry has been directly connected with alchemy, and his forms have become more undefined and asymmetrical. This shift was not only influenced by his interest in alchemy and philosophical questions but also by his travels in Asia, which began at that time. He was moved by the color and mystery of Buddhism and Hinduism in India, Nepal, Tibet, and Burma, and their manifold rituals, ceremonies, and contemplations. Notions such as demolition and construction, nature and culture, male and female, covering and unveiling are used to reflect upon the cycle of life and death. In this period, Peters's use of materials became more experimental and innovative. The rings from the "Ouroboros" series are constructed from two different parts, one crafted of silver, the other of a raw mineral (culture versus nature), and the whole is covered with, and protected by, a layer of ordinary primer that will slowly fade from being worn. In this way, each ring (which is actually held between the fingers rather than encircling them) will reveal its hidden beauty and become more valuable for the wearer over the passage of time.

The "Lapis" series (1997) was inspired by the alchemical search for the 'philosophers' stone' (*lapis philosophorum*). An old alchemy text instructs: "Grind the stone to a very fine powder and put it into the sharpest vinegar, and it will at once be dissolved into the philosophical water." Peters started creating his own stones by grinding precious minerals and mixing the grit with liquid acrylic, and then pouring this material into molds taken from other minerals. It was a quest for the artist himself, who considered his former "Ouroboros" collection as too extreme because of its anti-aesthetic character. After "Lapis" followed the virginal, uncanny "Pneuma," with its allusions to genetic manipulations, then the blood-red "Iosis," which showed Peters's skill at creating his own layered artificial stones, a procedure he elaborated in "Azoth." Yet, while "Iosis" had a raw, fleshy and bloody anti-aesthetic character, "Azoth" was much more cultivated and balanced.

Since 1995, Peters has violated the unwritten rules of jewelry by deconstructing, destructing, and uncovering precious materials, replacing old values with new: time, dedication, and meaning. As his visual symbolic language has no authoritative character, it leaves room for the viewer's own contemplations and associations.

While Peters worked mainly in jewelry since this time, he has never lost his interest in sculpture. He has integrated his symbolic language into several public art commissions, mostly in urban settings. In the Netherlands in 2003–2004, he realized a 300-meter-long orange fence illustrated with a spiral pattern based on the double helix DNA structure. The fence was commissioned by the municipality of Hoofddorp, a town near Schiphol airport, for a new suburban settlement. The artist describes the fence as a "growth sculpture," which will evolve over time. It is embellished with clusters of white ceramic balls, the so-called enzymes, each one bearing the first name of a newborn baby in the district. More balls, about eight each year, are added annually by the inhabitants themselves during a festive and informal ceremony, contributing to the public spirit in the neighborhood.

Peters is capable of changing size, materials, and techniques with ease, a versatility borne out by his oeuvre which includes sculpture, jewelry, metal objects (*Gods*, 1989), porcelain objects (*Rubedo*, 2001), monumental art projects in an architectural setting (1992, 1995, 1999), installations, a collection of liturgical silverware for a church in Amsterdam (2006), and a fountain in front of the Jheronimus Bosch Art Center in Den Bosch (2007). He has also taught for several years, first at the Gerrit Rietveld Academy in Amsterdam (1990–2000), and since 2004 at Ädellab Metaldepartment Konstfack University of Arts and Crafts in Stockholm. In The Netherlands he has run his own private international summer school, Opere, since 2001. Yet jewelry remains his "core business," as he terms it. In 2002 he maintained that he is first and foremost "a jewelry maker, not an artist.

Starting and thinking as a jeweler I can work as an artist. Jewelry is my laboratory. I observe both my jewelry and my sculptural projects as subservient. I want people to carry my jewels and to charge them with their own meanings and personality. As an artist I feel very subservient to the architecture. I have respect for architecture and for the human body. I don't want to deny the body as the place where my jewelry is worn."

Jewelry is Peters's laboratory, the place for contemplation and research, where ideas about the human body, about life, the microcosm and macrocosm, join with the will to experiment and discover new methods and techniques. The glass parts of the "Sefiroth" brooches were blown in an Amsterdam glass studio. He challenged the blower to blow glass into a silver structure; technically impossible, since silver has a melting point at 950 degrees, while glass melts at 1250 degrees. "So, actually it isn't possible to realize," Peters explains, "But I really wanted him to do it and he succeeded by heating from certain angles. This is what intrigues me: to do things that couldn't be done actually. I really love to constantly try and push the borders of possibility."

LIESBETH DEN BESTEN, an art historian, is the chairwoman of the Francoise van den Bosch Foundation and a member of Think Tank, a European Initiative for the Applied Arts.

All quotes, except where noted, are taken from an interview with the artist on June 5, 2007.

opposite page from top
Ouroboros, Midbladen (ring), 1994
silver, desert rose
1 1/8 x 1 1/2 x 2 3/8"

Lapis, Prima Materia (necklace), 1997
silver, sulphur
4 3/4 x 3 1/8 x 2 1/8"

Pneuma 4 (brooch), 2000
silver, polyester
2 1/8 x 2 1/2 x 1 5/8"

above
Helix (sculpture), 2003
steel, ceramic
length approx. 100 feet

by BARBARA ISHERWOOD

LILY YUNG

ART OF EXPERIMENT

Lily Yung's artistic path has taken some dramatic turns, from the creation of jewelry pieces requiring months of hand labor, to making unique objects entirely with computer technology. Throughout, her work has remained identifiable by her distinctive approach to process. Whether it is a common material used in a new way, or a quirky twist to a geometric form, a dash of the unexpected is what lends Yung's jewelry its unique flavor.

As a child, Yung enjoyed drawing but never considered art as a career; in Hong Kong in the 1950s, a student showing academic promise was expected to enter a profession. She was drawn to biology, and eventually came to the University of Alberta in Edmonton, Canada, where she obtained a Ph. D. in immunology in 1975. She worked in the field in Canada and Germany for several years, but when her older sister died prematurely, Yung realized that life could be short and now was the time to pursue her heart's desire. She began taking art courses after work, and found her niche in printmaking. Her prints were complex affairs, silkscreens built from many layers, and requiring much planning. Still working by day in the medical profession, Yung, an admitted workaholic, spent all her evenings in the printmaking studio at U of A.

After moving to Toronto in 1983, Yung made the decision to pursue art full-time. Her prints were well received, but financially it was not lucrative. Lacking sufficient studio space, in 1986 she found herself at a standstill. In search of a creative fix, she began playing with some telephone wire she had on hand, making little sculptures. She became interested enough to visit an electronics surplus store and buy a variety of colored wires to vary her palette. Friends loved her miniature creations, and suggested she make them into earrings and sell them.

Blue Boa, 2006
die cut 100% wool felt,
hand assembled
31 1/2 x 4 x 4"
Photo: Swavek Sienkiewicz

THE FORMS ARE BASED IN GEOMETRY, BUT IT IS THE STRUCTURES OF BIOLOGY RATHER THAN OF MATHEMATICS.

Yung was doubtful at first. Jewelry was not something she'd ever given much consideration, and the "New Jewelry" movement of the 1980s, with its emphasis on non-precious materials, was unknown to her. But she was soon selling her creations across Canada and supporting herself with the proceeds. "It was the late '80s, the economy was good, [the work] was fun, funky."

In these early plastic pieces are characteristics that reappear throughout Yung's work over the next two decades. Commonplace materials are reinvented through the artist's imagination, attention to detail, and quest for perfection. Unable to find beads she liked, Yung painted and varnished her own. Her handcrafted findings were part of the piece, rather than an add-on. The forms are based in geometry, but it is the structures of biology rather than of mathematics. As in nature, nothing matches exactly. Spirals, circles, spheres, curves, and straight lines are juxtaposed with an eye to balance rather than symmetry. The playfulness of these brightly colored, tiny mobiles is reminiscent of Italy's post-modern Memphis design movement of the early 1980s. However, there is a firm sense of control; these airborne creatures are more airplane than bird, with a human hand clearly guiding their architecture.

In Yung's next body of work, "Olympian Offerings," created in 1995 and 1996, the upbeat mood of her early plastic work gives way to elegance, as glass beads and wire are manipulated into sumptuous collars and bracelets. Seeking a way to use beads without stringing them, Yung developed a lace-like method of suspending beads in an elaborate framework of twisted wire. She describes the technique as similar to bobbin lace, but done by eye instead of a pattern. The magnificent *Arachne's Garland*, was so called because the wire framework reminded Yung of a spider web. The title prompted the series' "Olympian Offerings" based on the theme of Greek mythology." While the jewel-toned beads in *Arachne's Garland* hark back to Yung's colorful plastic work, monochromatic pieces such as the black *Demeter's Sorrow* necklace, or silver *Aurora's Tears*, rely on design and contrasting surfaces for their punch. Taffeta ribbons act as ties and provide a soft and flexible counterpart to the hard, shiny surfaces of glass and metal. The rich shimmer of *Vambraces for Athena*, a pair of bracelets fashioned from copper wire and glass beads, suggests the decadence of the mythical Mount Olympus, home to the Greek pantheon. In "Olympian Offerings," Yung transforms inexpensive materials into luxurious objects through deft manipulation and clever design.

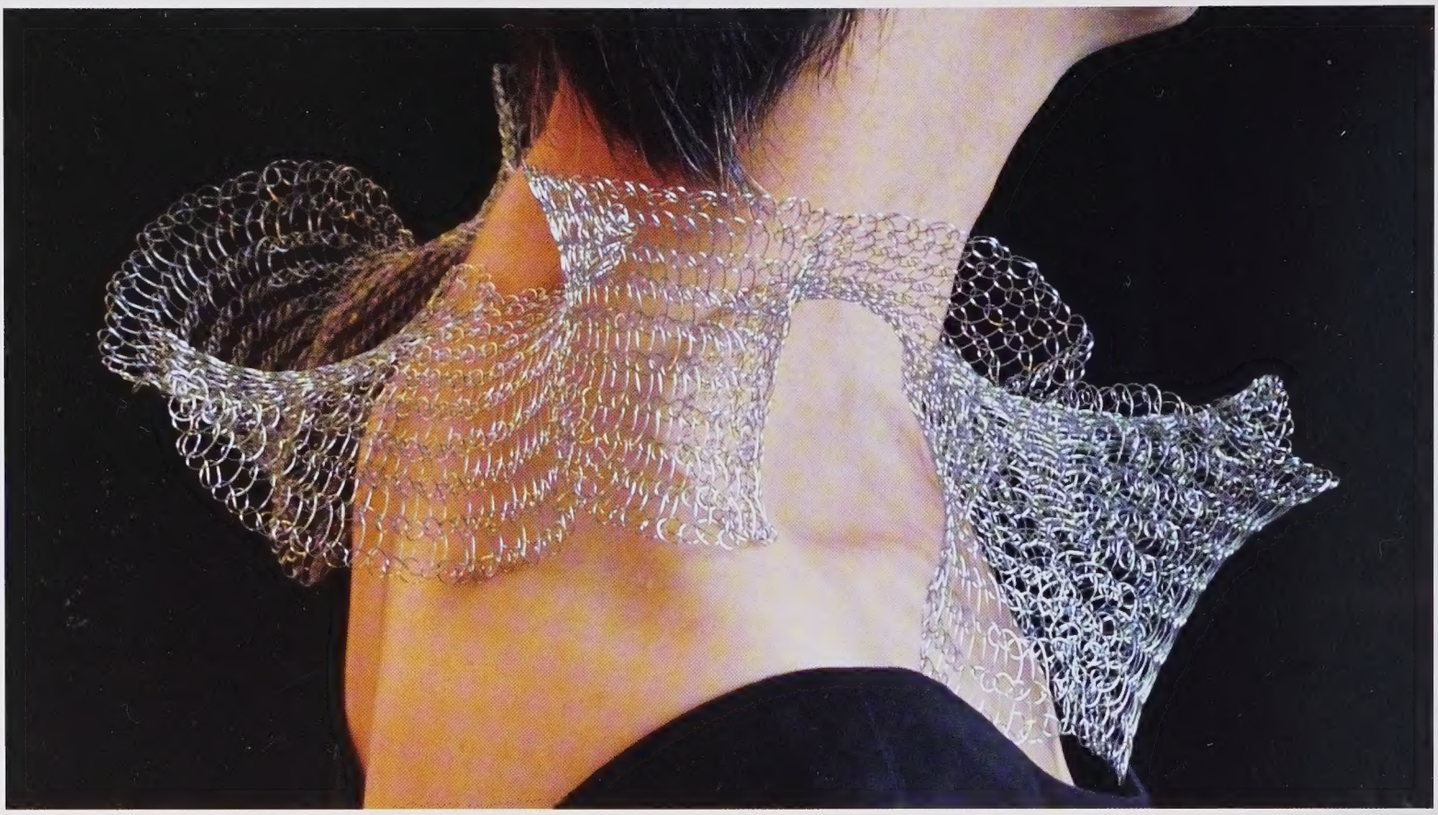
The bead and wire process Yung developed was extremely labor intensive. But rather than back away, she instead took on a project that would occupy the next several years. The "Dreaming Pharaoh" series was inspired by Egyptian broad collars, a common form of adornment in ancient Egypt, worn in life and often depicted in funerary paintings. Collars are a recurring form in Yung's oeuvre. The format provides a sufficiently large working surface for her textile-inspired techniques, and her elaborate neckpieces have even been likened to garments.

Other than using a paper pattern the size of the finished piece, Yung worked freehand, judging by eye where to put a bead or wire. Her penchant for asymmetry was temporarily sidelined by the rigorous symmetry of her source material. In *Pharaoh's 5th Dream-Homage to Re*, glass beads emulate the turquoise, lapis lazuli, carnelian, and blue faience that would have been used in the original, with the brass wire recalling the gold associated with regal Egypt. A beaded counterpoise hangs from the back, as it would have in the antique model.

opposite page
Pharaoh's 5th Dream - Homage to Re (collar), 1999
from the "Dreaming Pharaoh" series
counterpoise brass wire, glass charlottes, metal beads
9 7/8 x 9 7/8 5/8"

above
Arachne's Garland
(neck piece), 1995
from the "Olympian Offerings" series
coated copper wire, glass beads, crystals
width 3 1/4"

Earrings
(production line), various plastics, teflon tubings, stainless steel wire, hand painted wooden beads, glass beads, sterling silver



THE INCREASINGLY MINIMAL AESTHETIC OF YUNG'S WIRE JEWELRY FINDS NEW EXPRESSION IN HER CURRENT RESEARCH INTO RAPID PROTOTYPING AND DESIGN SOFTWARE DEVELOPMENT.

Each piece took months to complete. "My arms were falling apart," says Yung. Meanwhile the economy had changed. Shops were closing, and the prospect of selling her work at a price that reflected the labor involved seemed slight. Returning to the medical field was not of interest at this point —Yung was committed to being an artist. So she took a part-time bookkeeping job to support herself, while continuing to explore what could be done with beads and wire.

The bodies of work that followed are pared down, with an emphasis on design rather than elaborate detail. In her *Floral* collar, made in 2000, loops of beads form stylized blossoms that encircle the neck in a rainbow of colors. The high energy of the early plastic and beadwork has been superseded by a refinement that belies the humble seed beads of their construction. Two magnificent collars of tiny red beads resemble networks of coral or human arteries, reflecting the ongoing influence of biology on Yung's design.

Always searching for new ways to work with familiar materials, Yung continued using textile techniques in her "Gossamer" and "Spool Knitting" series. She chose stainless steel wire to avoid the problem of tarnishing. Some pieces are accentuated with beads; in the necklace *Aurora Borealis*, tiny pastel dots play off the gleaming steel, mimicking the Northern Lights referred to in the title. In *Gossamer Necklace*, Yung uses only wire, knitting it into a high, undulating collar that wraps around the neck in sculptural fashion.

The increasingly minimal aesthetic of Yung's wire jewelry finds new expression in her current research into Rapid Prototyping and design software development. In 2003, Yung was one of two artists awarded an Artists-in-Residence for Research fellowship from the Canada Council for the Arts, in partnership with the National Research Council Canada. The program gives selected artists an opportunity to undertake a project that combines art with science, in collaboration with one of a number of government-sponsored technology-based institutions across Canada. Selected projects must be mutually beneficial. Yung first investigated the idea of working with a computerized Jacquard loom, but decided this wouldn't allow for the sculptural element that is a strong component of her work. However, in the course of her research she encountered an article about Rapid Prototyping, a technology she knew little about at the time. She became interested in the technology's possibilities for producing unique jewelry, and felt this would fit current trends in manufacturing. "People are turning away from mass-produced goods, so the manufacturing sector is trying to do 'one-of-a-kind manufacturing'," says Yung.

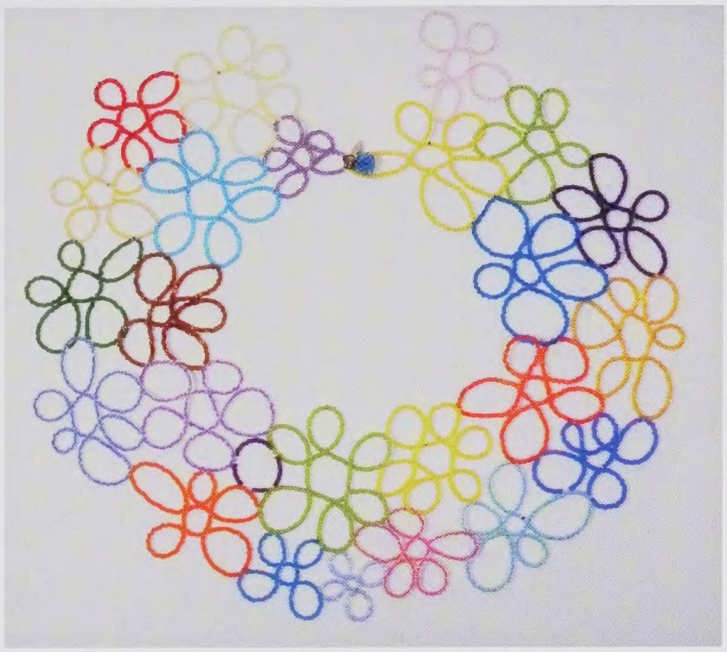
She chose to work with the Integrated Manufacturing Technologies Institute (IMTI), based in London, Ontario, an organization whose primary mandate is to make Canadian manufacturers more competitive in the global marketplace. The goal of Yung's project, called *Morphogenesis*, is to research the development of a production system in which uniqueness is

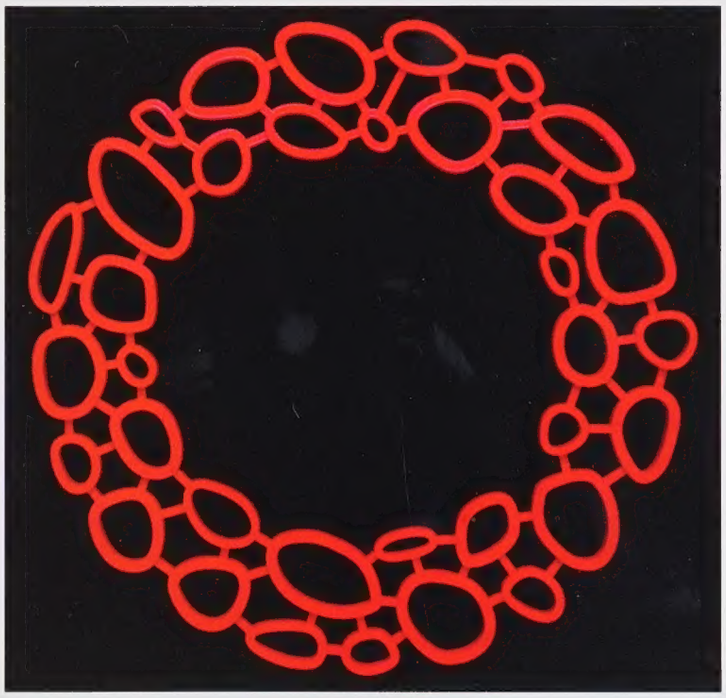
preserved while a relatively high level of output is maintained. Advantages exist for both the artist and the end user. Custom work can be previewed on the computer by a client prior to manufacturing. Virtual designs can be adjusted to fit a particular individual. There is also the possibility of interactive collaborative design, with clients choosing elements from different options. Using Rapid Prototyping systems to manufacture unique craft objects marries the efficiency of technology with the inventiveness of the artist.

Yung's results from the first phase of the project were exhibited in 2005, in a solo show called "Prototyping." Using Rhino 3-D software, she created necklaces and bracelets of bold and contemporary form. For the exhibition Yung laid the pieces out on stainless steel tables, a nod to the medical laboratory of her first career. *Link* is a large collar of irregular red ovals that appear to undulate gently, like cells afloat in bodily fluids. The piece was cast in silicone rubber from an aluminum mold produced by a CNC (Computer Numerically Controlled) milling machine. As in her work with plastic, wire, and glass beads, here Yung elevates rubber from workaday to wonderful, fashioning a stylish adornment that would look right at home in the pages of *Vogue*. *Large Bracelet* was formed in mellow golden-colored resin using Stereolithography (SLA). The surface of this substantial asymmetrical bangle is pitted with round cavities, relieving the density inherent in this additive process, wherein layers of photosensitive liquid resin are built up and solidified.

The necklace *Budding* was made using Selective Laser Sintering (SLS). In this process a laser selectively fuses powdered material (in this case nylon with glass), by scanning cross sections generated from a computer file on the surface of a powder bed. As the title suggests, the interlocking elements are stylized natural forms. The jangling of the individual sections gently against each other extends the conceit.

Pebbles, another necklace, was made in ABS plastic using Fusible Deposition Modeling (FDM). In this process layers of thermoplastic filament are extruded according to a digital file. The layers are visible on the surface, appearing somewhat like tree rings, adding a pleasing visual texture to the white surface. The FDM process is capable of making thin walls, and in *Pebbles*, the rounded forms are pierced and hollow, giving a light appearance and weight. As in *Budding*, the components are linked together is a way that allows movement, adding comfort and an organic dynamism.



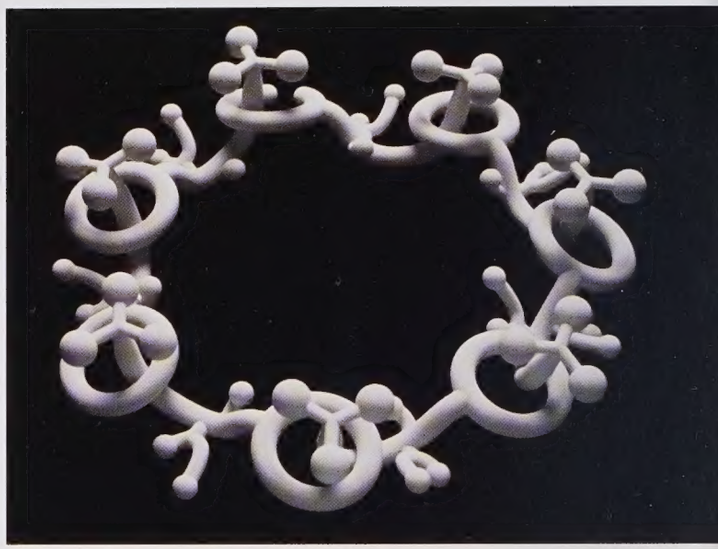


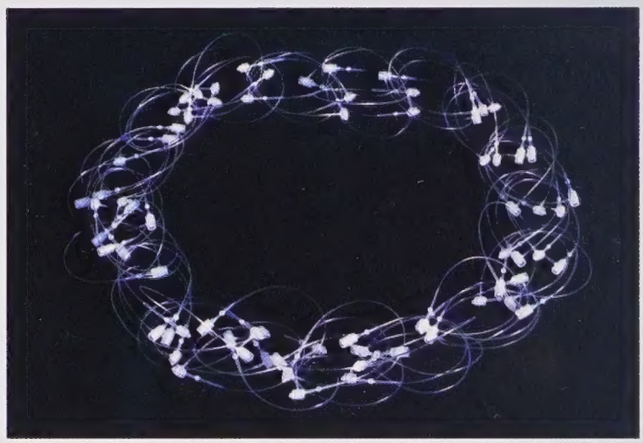
opposite page
Gossamer (necklace), 2003
stainless steel wire
7 7/8 x 7 7/8 x 4"

top to bottom
Floral (collar),2000
seed beads, nylon,elastic cord, sterling silver
width 4 1/2"

Large Bracelet, 2005
photosensitive resin, by stereolithography (SLA)
5 1/2 x 4 x 3 1/2"
Photo: Swavek Sienkiewicz

Link (necklace), 2005
silicone rubber cast in CNC milled mould
12 1/2 x 12 1/2 x 3/8"
Photo: Swavek Sienkiewicz





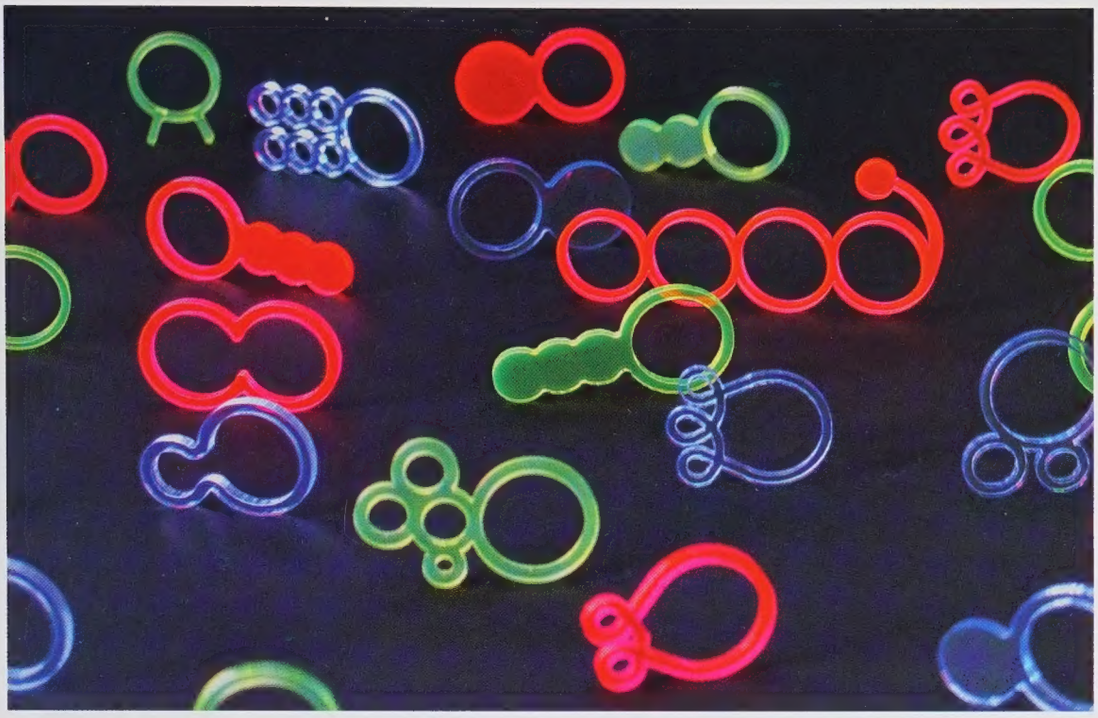
In 2006, Yung began experimenting with Z-Corp 3D Printing, which fuses plastic powder with a binder in response to a digital file. This technology permits the use of multiple colors, and in two bracelets Yung playfully juxtaposes contrasting tones. Layers of asymmetrical bands featuring irregular patterns marry the festive air of her early plastic work with her sophisticated 21st-century design sensibility.

The processes involved in creating these pieces sent Yung on a number of learning curves. She mastered the use of design software relatively easily, but found the need to have a design completely finished before handing it over for manufacture; a switch from her practice of making it up as she went along. Each process also has physical limitations that Yung had to factor into her designs. Resin pieces created through SLA have a sticky surface, and remnants of the casting's support that must be removed. The clasp of a necklace of linked black circles made with SLS failed at first when two components in the digital design were touching; the machinery fused them together because it doesn't have the human ability to anticipate a problem and change the design accordingly—at least, not yet.

Yung's experiments with manufacturing technologies are complemented by her work on software development. In collaboration with a computer programmer, Yung is working on a program that generates multiple designs, using an artist's original as a starting point. The software has benefits for both artists and manufacturers. "Manufacturing and fine craft are two ends of making objects," explains the artist. "By hand, labor-intensive, versus perfect, faster multiples. We're trying to combine the two so that manufacturing thrives and craftspeople remain at the leading edge. We have to find ways to meet the challenges. In order to have that many unique objects, we need more designs. Designing is time consuming." Hence industry's need for software that can generate designs quickly.

For Yung, the software provides a different perspective that is nevertheless rooted in the artist's personal aesthetic. "It will generate designs that I would never have dreamt of," says Yung. Though many are too complicated to be used without modification, the designs can be adapted with the software into something workable. Yung has made a number of trial objects from the computer-generated designs, and they are indeed a blend of her particular vision with the unexpected. Comparing a resin piece produced from an original design of Yung's with two pieces created from software-generated designs "descended" from Yung's original is fascinating: as the "gene" mutates, the components appear to have grown and morphed into new designs. The reference to biology brings Yung back to her roots in science.

Yung's scientific collaborators confirm the insights that artists can bring to science and technology. Dr. Sherman Lang, Yung's liaison at



THEY THINK OF WAYS TO USE THE TECHNOLOGY THAT WE HADN'T ANTICIPATED OR PLANNED ON; OF COURSE THAT ALWAYS LEADS TO NEW OPPORTUNITIES.

IMTI, speaks about their joint project. "The Artist in Residence program was instituted to bring in artists to provoke creative thought and discussion with the researchers and scientists here," he says. "She, like a lot of other artists, can't help but ask, 'Why not?' They think of ways to use the technology that we hadn't anticipated or planned on; of course that always leads to new opportunities. The collaboration was quite interesting, because what she's doing, really, is manufacturing in a microcosm. The way that modern manufacturing started was really with craftsmen. They're doing one-off, specialized products for people. In modern manufacturing world, the goal is to go back to doing customized products [now], but really to do them as efficiently as we do mass-production products."

Dr. John Dickenson at IMTI worked with Yung on the design generation software. About the value of Yung's collaboration, Dickenson says, "We tend to look at things in terms of function. But function only sells so far, up the value chain. Form has to be part of it too. It was very interesting to look at it from the perspective of, how do we make it aesthetically appealing?"

Alongside her experiments with complex manufacturing processes, Yung also uses simpler forms of technology when suitable. *SHA-rings* are laser-cut rings in vivid shades of acrylic or enameled stainless steel. Worn in groups, their geometric shapes overlap to create a multicolored puzzle. Her die-cut line of jewelry features stylized plant shapes in felt, neoprene rubber, or plastic. Bold in size and dramatic in color, these bracelets and boas make a singular statement. Some pieces are actually created from the remnants of Yung's line of home decor items; cushions, center pieces, mats, wall hangings, and space dividers of hand-assembled die-cut felt. These *Tendril* and *Reef* collections have garnered Yung considerable attention in the design field, including awards and media coverage.

In 2006, Yung was awarded a Chalmers Arts Fellowship to continue her research into Rapid Prototyping, but she's balancing all this computer-driven work with a return to handcrafting jewelry from non-precious materials. Her *Meteoroforms* are dainty adornments fashioned from woven plastic loop tags. Yung is also an active member in the Canadian craft community, as a founding member of *new*, an artist-run gallery dedicated to fine craft and material-based art, and as co-founder and editor of *new vIews*, a series of publications documenting Canadian fine craft. She's a perfect example of the adage, "If you need something done, ask a busy person," and the benefits of her industry are being enjoyed by clients, fellow craftspeople, and the manufacturing sector alike.

BARBARA ISHERWOOD is a Toronto-based writer on visual arts and culture.

The artist wishes to thank the generous support of the Canada Council for the Arts and the NRC Integrated Manufacturing Technologies Institute in the Morphogenesis project.

opposite page, clockwise
10 Pebbles (necklace), 2005
ABS plastic, by fused deposition modeling (FDM)
9 7/8 x 11 x 3/4"
Photo: Swavek Sienkiewicz

Budding (necklace), 2005
nylon with glass, by selective laser scintering (SLS)
8 5/8 x 8 5/8 x 3/4"
Photo: Swavek Sienkiewicz

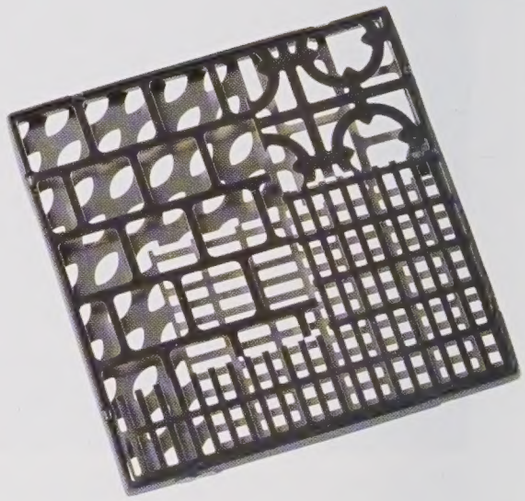
Cirrus #2 (necklace), 2007
polypropylene loop tags
7 1/2 X 7 1/2 X 1 3/8"

above
SHA-rings, 2006
laser cut acrylic rings
dimensions variable
Photo: Sophie Bouy

"BANGLES, BAUBLES AND BEADS: AUSTRALIAN CONTEMPORARY JEWELLERY"

OBJECT GALLERY, SYDNEY, AUSTRALIA
JANUARY 13, 2006–FEBRUARY 25, 2007

by TRACEY CLEMENT



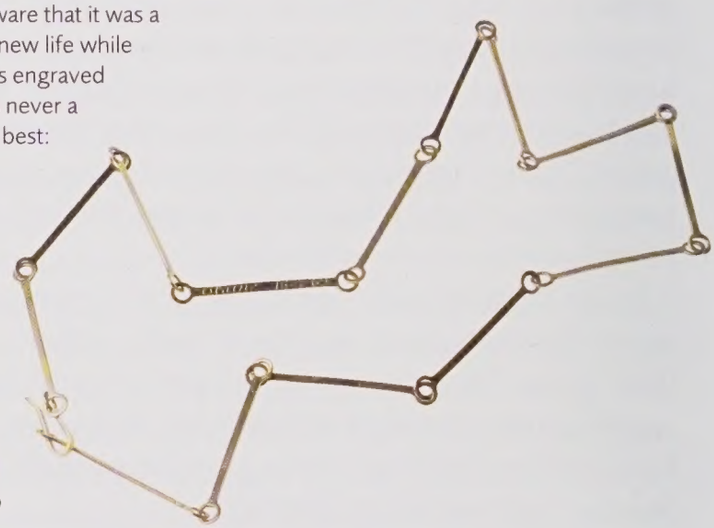
The title "Bangles, Baubles and Beads" doesn't do this exhibition justice. It sounds like a tawdry selection of trinkets from the kitschy side of craft. But, in fact, the show presents wearable works by some of Australia's most prominent visual artists and well-respected contemporary jewellers. The exhibition's unfortunate title also fails to highlight its main curatorial framework: the dynamic interaction between makers of jewelry and the people that buy it, wear it, and make it their own.

Why do people choose one piece of jewelry over another? How do new pieces become transformed into heirlooms? At what point does adornment become a marker of identity and receptacle of memory? Does a collector change a jewel by wearing it; or does meaning reside in the intentions of the maker? "Bangles, Baubles and Beads" asks these questions without looking for definitive answers. The exhibition showcases the stories, photographs, and well-loved jewels of 15 contemporary jewelry collectors alongside those of the artists who made them.

Some of the jewels in the show were bought "off the shelf"; others were made to order, a process that can be both challenging and rewarding. As a jeweler, Barbara Heath embraces the creative potential of working collaboratively with clients. Since 1991 she has called herself "Jeweller to the Lost." Yet together, Heath and regular collector Rhana Devenport have found unique ideas for pieces to mark special occasions in Devenport's life.

Devenport is an independent curator of contemporary art, and the pieces she chose to display were made by Heath for her to wear at the openings of some of her major exhibitions. As Devenport explains, "Each piece embodies three years of wonder, work, and discovery that channelled into two very public days. I think I was drawn to the idea of needing something quite private to be with me on these occasions."

After the dissolution of a 37-year marriage, writer and editor Robert Thompson gave jeweller Jason Moss his old wedding ring and asked him to come up with something new. Well aware that it was a tricky emotional subject, Moss crafted a necklace meant to symbolise Thompson's new life while also being a "gentle reminder of his past." The simple gold chain retains Thompson's engraved wedding dates and wife's name. Thompson says, "One thing I have learned: love is never a mistake, and I wear this memento warmly." This is commemorative jewelry at its best: sentimental but not sickly sweet.



Artist Simryn Gill presents a neckpiece made from a book, but not just any book: it is a tome documenting the voyages of Captain James Cook. One of the greatest British explorers of his time, Cook discovered Australia, New Zealand, and Hawaii, and his detailed maps of the Pacific paved the way for European settlement. In 1779, he was killed by angry Hawaiians.

Gill's multi-stranded necklace of beads, reminiscent of Pacific body adornment, is a powerful post-colonial gesture of reclamation and an ironic nod to what seems a fitting end for the man who inadvertently destroyed countless cultures in the pacific through his acts of "discovery." And while its collector/owner, architect Penelope Siedler, says succinctly that she "loved the idea of wearing a book," Gill seems to have a deeper, instinctive understanding of jewelry's power, saying, "No longer legible as text, the beads are legible as an artefact."

The works in "Bangles, Baubles and Beads" span several decades. But the show is not intended to be a comprehensive survey of Australian contemporary jewelry. It is more like a choice, highly personal slice of history. Even so, it is interesting to see which pieces have withstood the test of time. The oldest piece in the show was made in the mid 1970s by artist couple Helge Larsen and Darani Lewers. Master weaver Erika Semler has been wearing it for more than 30 years, and despite its unique patina of wear and tear, Larsen and Lewers's distinctive take on modernism still looks fresh today. Pieces by fashion designer Donna-May Bolinger seem hopelessly mired in an ostentatious '80s aesthetic (despite having been made much more recently), while others, such as Sean O'Connell's *Jorgumander Neck Chain* and Margaret Kirkwood's "Feathers" series neckpiece, seem posed to slide into the future as sleek contemporary designs.

TRACEY CLEMENT is a jeweler, artist and writer currently living in Sydney, Australia.

from top
SIMRYN GILL
Necklace, 2000
paper, bookbinders thread, wheat starch glue
7 x 15 3/8 x 1/8"
Collection Penelope Seidler

BARBARA HEATH
Brooch, 2005
etched stainless steel lattice, 925 silver oxidized
1 3/4 x 1 3/4"

JASON MOSS
Necklace, 1969/2005
18k gold
7 x 7 1/4"
Collection Robert Thompson

"JEWELLERY OUT OF CONTEXT"

OBJECTSPACE, AUCKLAND, NEW ZEALAND
MARCH 10–APRIL 7, 2007

by D WOOD

In her essay for the "Jewellery Out of Context" catalogue, Liesbeth den Besten coins the expression "reflexive jewellery" to describe "works that reflect on jewellery in general or on certain aspects of jewellery; they teach us about jewellery and our attitude towards it; ideas play an important part..." Yet unlike European artists who have engaged in intangible or temporary reflexive jewelry projects, den Besten argues that New Zealand artists' ideas have resulted in material objects. Consequently this exhibition allows the viewer not only to consider jewelry as a concept, but also presents a range of speculative objects.

Artist Shelley Norton deconstructs the word "jewel": it is from the same root as the French word *jeu*, which means play. Jewelry, then, is a plaything, a toy. It is not formal in shape, does not have serious associations (like status or wealth) nor is it costly. According to its derivation, a jewel should be fantastic, gay, childish, and disposable. Thus, Norton makes her wearable art out of deconstructed plastic bags in unorthodox forms and gaudy colors. She renders the worthless bag into a precious commodity.

Sandra Bushby also fashions unexpected jewelry. Bushby employs embroidery, a technique that was just as valued in thirteenth- to sixteenth-century Europe as silversmithing, but is not so today. Bushby finds it an ideal medium in which to execute the diamonds, emeralds, sapphires, and rubies that comprise the necklaces and brooches of Tiffany & Co. As opposed to the masculine activities of mining and commerce that produced Tiffany's products, Bushby's works evoke pursuits of the opposite gender. In addition, the stitching is done on soft felt, a material associated with children's toys. The fine quality of Bushby's embroidery makes gems of her necklaces, but they will never be as esteemed in certain circles as Tiffany's "rocks."

Andrea Daly and the artist team Tony De Goldi and Grant Corbishley, like Norton, conjure childhood memories. Daly chooses to embellish potential cuts and scrapes with brightly colored and patterned adhesive bandages. Her bandages serve a dual purpose: they depict iconic symbols of healing and, when ripped from the body, offer an opportunity for pain and spiritual penance. De Goldi and Corbishley played with sheriffs' badges as boys. Now they question authoritarian jewelry, like police and military insignia: are they badges of honor or disrepute?

"Jewellery Out of Context" attracted artists adept in a range of disciplines—textiles, theater, sculpture, design, photography, installation—and inspired them to use a variety of materials. There are a number of works in fiber, which is strongly represented, but there are also works in resin, plastic, on canvas, with mirrors, and, yes, in metal. The seasoned jewelers in the exhibition examine their own longstanding practices: Ilse-Marie Erl considers jewelry out of context when it is not on the body; Gina Matchett exploits the prestige of branded carrier bags such as Louis Vuitton by transliterating brand names into her native Maori; and Deborah Crowe analyzes the seduction of expensive baubles by reflecting, and thereby magnifying, their reality many times over.

Renee Bevan's objects most directly address traditional jewelry. Millions of mass-produced jewelry items are created through casting, yet despite their ubiquity, are marketed as if imbued with individuality, worth, and timelessness. In her "Lost & Found" series, Bevan casts the shapes of rings, lockets, cameos, and charms, but leaves them as rough hunks of oxidized silver and bronze, showing the forms solely for what they are. The myth of "diamonds are forever" is exposed as false, both literally and figuratively.

The significance of this exhibition is summarized by Lotte Menkman from the CODA Museum: jewelry's present meanings and context need to be more fully understood for its artistic and prosaic future. The thoughtful pieces in "Jewellery Out of Context" more than met that mandate.

D WOOD is a freelance writer specializing in fine craft.

SANDRA BUSHBY
Embroidered Tiffany Necklaces, 2005
mixed media
approx 11 3/4 x 6 x 1"

RENEE BEVAN
Lost & Found Series, 2005
silver, bronze; oxidised, gold-plated
installation approx 31 1/2 x 27 1/2 x 2"
Photo: Mark McLean

SHELLEY NORTON
Pure Thoughts, 2004
plastic bags, hand knitting
approx 10 1/4 x 1 1/4 X 1 1/4"
Photo: Trish Macky

"COMPLEMENTS: RAISSA BUMP WITH TABITHA RAMUSSEN"

SIENNA GALLERY: PROJECT SPACE, LENOX, MASSACHUSETTS
JUNE 15–JULY 10, 2007

by LINDA KAYE-MOSES

"Complements" features vintage dress forms draped with understated garments, on which a number of Raissa Bump's jewels are displayed, allowing them to interact with the clothes as they will when worn. The exhibition title implies an equal level of collaboration between jeweler Raissa Bump and Tabitha Ramussen, who created the garments; however, the balance is askew. While the garments are carefully constructed, they do not excite interest at the same level as do Bump's jewels. The display shifts the focus to the jewels, perhaps intentionally, given the venue in a contemporary jewelry gallery.

The jewels themselves certainly do warrant attention. Bump has married her interest in textile with her considerable skills as a studio jeweler. Small teardrop-shaped brooches are constructed of fine silver mesh woven with Bump's hand-dyed silk threads. The effect of the dyed "weft" is to render the textile randomly colored, adding a visual delicacy to the pieces.

These brooches, and other pieces as well, represent the artist's investigation and use of readymade materials, like gallery wire, fine silver mesh, sterling silver bead wire, and abrasive grid. Her ability to alter and enhance these elements, giving them a fresh voice, contributes to the success of the pieces.

Bump's use of the silver mesh transforms it, not only through her delicate addition of silk wefts and their gem-like colors, but also by the dimensionality of her forms. Numerous large-scale links for an over-the-shoulder neckpiece are constructed from sterling silver bead wire, resulting in enhanced visual and tactile interest. Coarse abrasive cloth adds sparkle and, along with silk weaving, texture to a graceful cuff. Any concerns about the movement of abrasive cloth on skin and garments might have been alleviated by a more substantial buffer ledge surrounding it.

Many of the pieces, though sturdy, seem delicate, but this is mostly an illusion. The only exception is an 18k and fine gold twisted wire neck chain combined with woven silk elements and sapphire beads, which, though engaging, seems too delicate a construction. In contrast, a brooch combining the same gauge of 18k gold wire supported by a heavier frame appears fragile, but is ultimately a more durable piece.

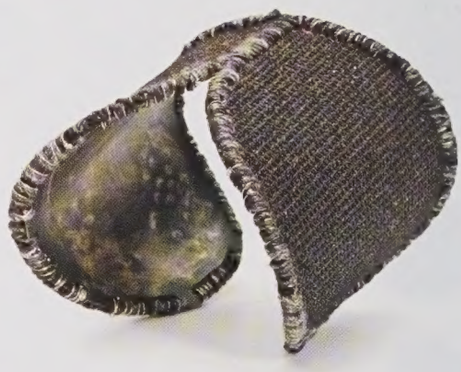
Using a light touch, Bump combines unexpected elements and heightens the interest in her pieces. For example, a large brooch marries the abrasive grid once again with a surprise sprinkling of teardrop pearls and red seed beads. A bipartite brooch displays an inscribed diamond-shaped pattern on one half, echoed by the same pattern in seed beads and silk woven on fine silver. This piece also includes design elements on its reverse: small bunches of metallic seed beads threaded through abrasive grid. A number of Bump's other jewels also present hidden textures, ranging from subtle repousée to scribed and abraded surfaces.

The 23 works in this exhibition (necklaces, earrings, brooches, belt buckles, and sets of buttons) are thoughtfully constructed; their shapes are seductive. When the pieces include woven elements, the forms aptly frame the silk, juxtaposing the fiber colors with patinated sterling silver, fine silver, or 18k gold. The weight of the pieces is comfortable and the structural considerations are well planned, making them easy to wear.

Bump remarks in her exhibition statement, "Enriched by my curiosity in the parallel yet sometimes blurry line between jewelry and apparel, my process is fueled by a direct response to materials. I work with complementary, yet very different materials ... gold, silver, and precious stones are fairly rigid and hold their shape ... apparel, fibers such as silk are soft and conform." Bump's jewels successfully bridge the distance between jewelry and textile, reflecting and refreshing the archetypal roots of all adornment.

Studio jeweler LINDA KAYE-MOSES, whose work has been featured in numerous books and periodicals, has exhibited and taught nationally.

Installation view of "Complements: Raissa Bump with Tabitha Ramussen," Sienna Gallery: Project Space, 2007



Cuff, 2007
oxidized silver, silk thread, mixed media
height 3 1/8"

Brooch, 2007
18k gold, silk thread, rose quartz, aquamarine
4 3/8 x 2 x 1"

"IT'S THE BALANCE, NOT THE SYMMETRY: JANIS KERMAN RETROSPECTIVE: 1972–2007"

GALERIE NOEL GUYOMARC'H BIJOUX D'ART, MONTRÉAL, QUEBEC
MARCH 8–APRIL 15, 2007

by SHELLEY POMERANCE

In the 35 years she's spent at her workbench, Canadian goldsmith Janis Kerman has experimented with countless circles and squares, not to mention circles in squares and squares in circles, as well as seemingly infinite combinations and permutations of 18k gold, pearls, diamonds, and clusters of precious gems. With flawless technique, she has produced hundreds if not thousands of precision pieces.

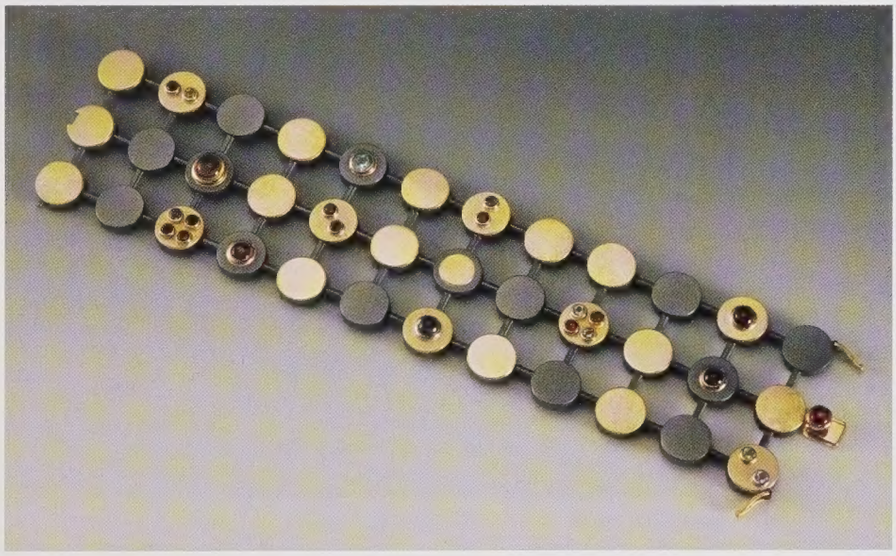
Is there any design idea Kerman has not thoroughly explored? Line, shape, mass, geometry, color, pattern—her scope is impressive. She has been inspired by tribal, Tibetan, and Native American design, even the exotic curves and lines of the Inuit alphabet. However, over the years there is one idea to which she has returned again and again: balance versus symmetry...or, as the French title of this retrospective show terms it, *Asymétrie harmonieuse* (harmonious asymmetry). In this collection, as in earlier ones, there are carefully mismatched earrings, subtly lopsided necklaces, irregularly beaded bracelets, out-of-kilter cufflinks.

Kerman has often made earrings in odd pairs: different stones and gems, uneven numbers, different lengths. One earring in a pair unites a dark slab of labradorite atop an icy rectangle of chrysoprase and Tahitian keshi pearl, while its mate features a combination of keshi pearl, and polished beryl, with a rectangle of chrysoprase dangling below. In a three-stranded necklace of rhodachrosite beads, a small garnet tips the balance, while in the center, amulet-like, hang a circle of sculpted jade and an oblong hydrogrossular garnet. At times the shift is discreet: in a set of gold and silver cufflinks, four gems sit atop one cufflink; on the other, they are inversed, appearing on the lower edge.

Yet in many other pieces, classic symmetry reigns: earrings are an absolute match, stones and settings identical. In spite of this calculation, or perhaps because of it, there is tension in this work, and on several levels. There is the struggle between the ultra-sleek finish of silver, platinum and gold against rough, unpolished beads and stones (tiel agate, unpolished garnet, jade, turquoise); a conflict between the mismatched placement of gems on a pair of earrings and their polish and symmetry. And perhaps there's a balancing act taking place between Janis Kerman, artist, with her creative instincts, and Janis Kerman, marketing expert, who knows how to appeal to her clientele and its tastes.

Kerman has called her designs "classic with a twist"; one wishes they were even more twisted. One wonders just how far she could push the line between matched and mismatched earrings; how far off-center she might tilt a brooch; or if she might lean toward a rawer, rougher look, not tempered by a highly finished gold and silver clasp or precious gems.

The answer seems to lie in a few pieces from the '70s and '80s, included in this retrospective. They appear to be all about art and experimentation, and don't seem dated. A silver ring: with the motion of the hand, a flat box tilts and pivots on its squared band. A two-part brooch in silver, brass and Colorcore: an exercise in irregular geometric shapes. A bracelet, a wide cuff of niobium and oxidized brass: a strong statement in basic black and blue.



Why does the newer work somehow look less contemporary, more conventional? The exception is a recent bracelet that features 36 small linked circles in gold and silver, some set with small gems, in ones, twos, or fours, placed diagonally, horizontally, or vertically in a random arrangement. Kerman has explored this idea before, but here she seems to have got the balance just right. There is harmony in the gold, silver, and polished gems; the piece is indeed "classic with a twist."

Kerman works hard to create something so balanced, so perfectly executed, yet often finds inspiration in stones whose beauty lies in their imperfection and irregularity. One hopes that she would opt for even more asymmetry, aim for less control of her materials, dare to throw her customers off balance. One wonders what would happen if she called her next show: It's the *imbalance*, not the asymmetry!

Ring, 1973
sterling silver
3/4 x 3/4"

Earrings, 2007
sterling silver, 18k gold, chrysoprase, cultured tahitian keshi pearl, beryl, labradorite
2 x 1"

Bracelet, 2007
sterling siler, 18k gold, citrine, garnet, tourmaline, blue topaz, iolite, peridot, smokey quartz, amethyst
2 3/4 x 7 1/4"

SHELLEY POMERANCE writes on the arts in Montréal.

PHOTOS: DALE GOULD

"DONALD A. STUART - DOORS FROM THE PAST"

ZILBERSCHMUCK, TORONTO, CANADA
FEBRUARY 27–MARCH 24, 2007

by KEN VICKERSON

With this solo exhibition, billed as "an eclectic showing of jewellery inspired by ancient civilizations...and the major Western art movements...", Don Stuart has a lot cut out for himself. Though one might question Stuart's aesthetic considerations, one must respect his mastery of the goldsmith's art. There are 22 major works of jewelry present, most of which were produced in the two months prior to the exhibition. There is plenty here for the professional goldsmith, the art historian, the collector, or the casual observer to appreciate.

One of the simpler and more pleasing works was the first, titled *Ur* necklace, which takes its inspiration from ancient Mesopotamian jewelry, employing embossed gold leaves and colored stone drops on a gold cable. This is classical goldsmithing at its best: a compliment to the wearer, a tribute to the past, and, as with all his work, cleverly constructed and immaculately finished.

Three fibulas dominate one case, taking the traditional safety pin from the Classical world to the present day. These fibulas speak of Stuart's love of travel and the goldsmith's corvine tendencies to collect bits and pieces of the world in order to invest their work with the personal significance of memory. Pebbles from Collingwood, Ontario, and the Stikine River, which winds through Alaska and British Columbia, and inlays of gold ore, ebony, and opal adorn this trio, and are displayed alongside an ancient Roman fibula from Stuart's personal collection. These works acknowledge geography as well as history.

Stopping briefly in the medieval world, Stuart salutes the Celts with a penannular brooch and torc, its large terminals are encrusted in the type of stone inlay Stuart is famous for. Concealed within the terminals are recessed rare earth magnets which act as the clasp, a device evident in a number of these works. Another appealing jewel is a small circular brooch titled *Canadian Gothic*. Maple leaves fabricated from various colors of 18k gold encircle the brooch, and a variety of Canadian gemstones reinforce the hues one would see on a walk through the woods in the fall.

The Renaissance and Elizabethan eras are represented by works that focus largely on pearls, including a dove stickpin that employs a large baroque pearl for a wing, much in the style of *The Canning Jewel*. Chatelaines stand in for the Baroque, and a truly over-the-top heart-themed necklace refers to the end of Victoria's reign. The most successful of these works is an interpretation of the Whitby jet jewelry. Stuart's *Victorian Lace Necklace* is made of lozenge-shaped black onyx beads and inlays of gold ore and is studded with diamonds; this work is as bold and commanding of attention as its historical models.

Stuart moves through the Art Nouveau and the Art Deco periods, which seem natural sources of inspiration. A very imposing work titled simply *Deco Bracelet* is full-on Stuart. Constructed of 18k gold in a geometric style and thoroughly inlaid with a dozen different types of precious stone, exotic woods, shell, mokumé gané, and a large piece of meteorite; like a sock on the jaw, it refuses to be ignored. The final piece, the *Orbit Necklace*, pays homage to the space race of the 1950s, featuring various inlaid stone discs that float on a series of draped stainless steel cables and a most intriguing clasp.

The work is sparsely displayed alongside black-and-white photos of the historical works that were the source material. This is a good thing, as many of the works are dense, in the way *Death by Chocolate* is. This exceptionally ambitious project has been carried off with seeming ease and clarity of vision.

Collingwood Fibula, Stikine Fibula and Galaxy Fibula, 2007
14k gold, pebbles, various inlays
height 2 3/8-3 1/8"

Victorian Lace Necklace, 2007
18k and 14k gold, onyx, diamonds, inlays of gold ore
9 1/4 x 6 1/4"

Orbit Necklac, 2007
18k and 14k gold, stainless steel cable, diamonds, labradorite, onyx and carnelian beads, various inlays (lapis lazuli, gold ore, onyx, malachite, graphic rock).
9 x 9"

KEN VICKERSON is an associate professor at the Ontario College of Art & Design with a goldsmithing practice in Toronto.

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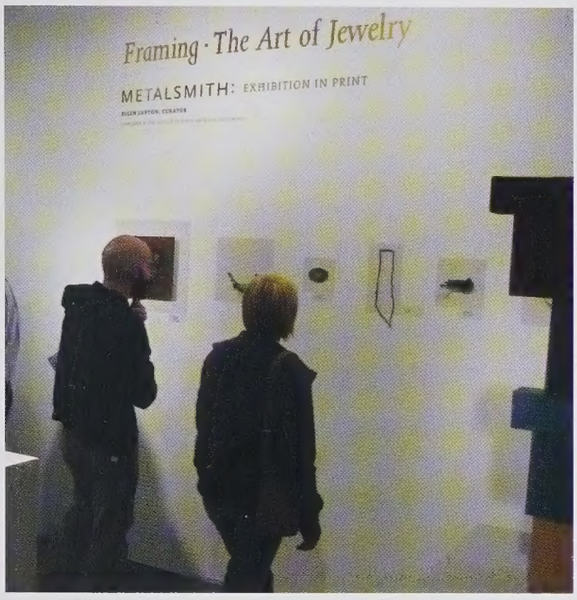
by DANA SINGER



"EXHIBITION IN PRINT" 2007 SHOWN AT SOFA CHICAGO

Work from *Metalsmith's* "Exhibition in Print," titled "Framing the Art of Jewelry," was featured at SOFA Chicago in November. The annual exhibition issue was curated by Ellen Lupton, curator of contemporary design at the Cooper-Hewitt National Design Museum. The SOFA lecture series included a talk by Suzanne Ramljak, editor of *Metalsmith*, further exploring the concept of framing as it relates to the structure, display, and wearing of jewelry, in conjunction with the exhibition. SNAG also sponsored a lecture at SOFA by jeweler Marjorie Schick, and an Emerging Artist panel with Anya Kivarkis, Sayumi Yokouchi, and Susie Ganch.

SNAG AND CLASP: A CONVERGENCE OF JEWELERS

SNAG continues to be one of four Advisory Sponsors of Rio Grande's conference, "Clasp: A Convergence of Jewelers," along with Bench Media, Ganoksin/Orchid, and MJSA. The second conference was held in Denver last September. Incorporating three tracks—Muse, Method, and Money—an array of speakers covered topics specifically oriented to designing jewelers, metalsmiths, and small manufacturers, including SNAG past-president Donald Friedlich, on "Designing Smart Production Work." Bringing together 125 artisans, "Clasp" explored all aspects of making jewelry, including nourishing the creative center, enhancing jewelry-making skills, and exploring business topics. The next gathering of "Clasp" will be in August 2009.

above, clockwise
SNAG's "Exhibtion in Print" show at SOFA, Chicago

Jeweler Marjorie Schick giving a SNAG sponsored talk at SOFA Chicago

The Advisory Board for the conference, "Clasp: A Convergence of Jewelers," in Denver, Colorado, including SNAG executive director Dana Singer, far right

right
Cover of *Metalsmith* magazine vol. 26, no. 5, which received a National Gold Ink Award

SNAG PROFESSIONAL DEVELOPMENT SEMINAR IN SAVANNAH

Organized by volunteers Harriete Estel Berman, Andy Cooperman, and Donald Friedlich, SNAG will again produce its popular Professional Development Seminar the afternoon before the SNAG Savannah conference begins. On Wednesday, March 5, the seminar will address "Crosscurrents: Navigating Toward New Markets," taking off from the conference title, "Crosscurrents: Diverse Solutions in a Global Environment." Bobby Hansson and Marthe LeVan will address the ins and outs of getting the highest quality images. Megan Auman and Amy Tavern offer successful strategies in new trends, nontraditional methods, and internet venues. Ivan Barnett, April Higashi, and Heidi Lowe share their insights from opening new galleries.

METALSMITH AWARDED THIRD NATIONAL GOLD INK AWARD

For the third consecutive year, *Metalsmith* received a National Gold Ink Award, in the category of Trade Magazines. *Metalsmith*'s printer, St. Croix Press, submitted the 2006 issue of *Metalsmith*, which featured the cover image of an opulent chalice by Kevin Coates. The issue was chosen from nearly 1,500 entries in various publishing categories by the Gold Ink jurors, a carefully selected panel of graphic artists, production managers, and print buyers.

DANA SINGER is executive director of SNAG.

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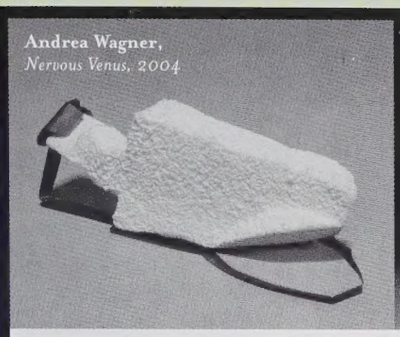
Andrea Wagner,
Nervous Venus, 2004

Davide Bigazzi,
Olivo plate-12", 2004

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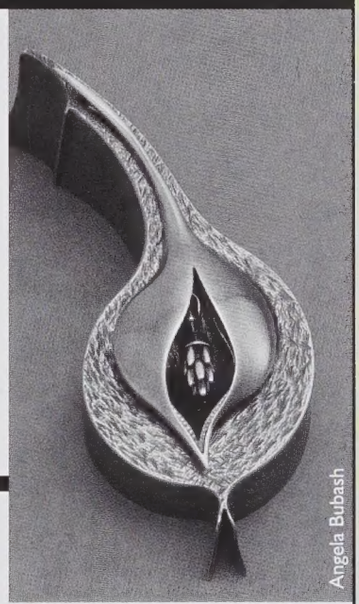
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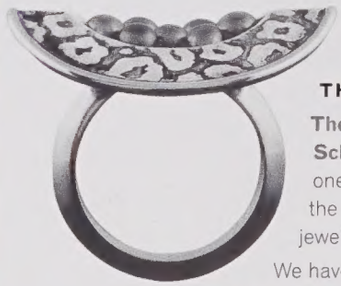

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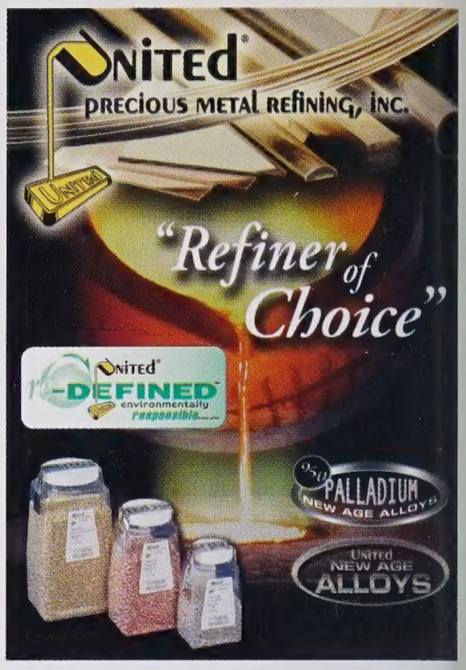

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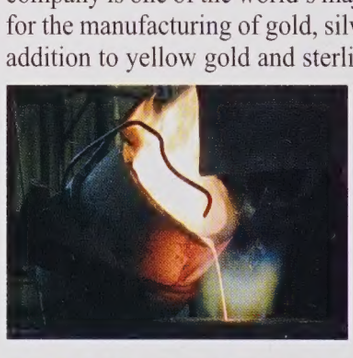

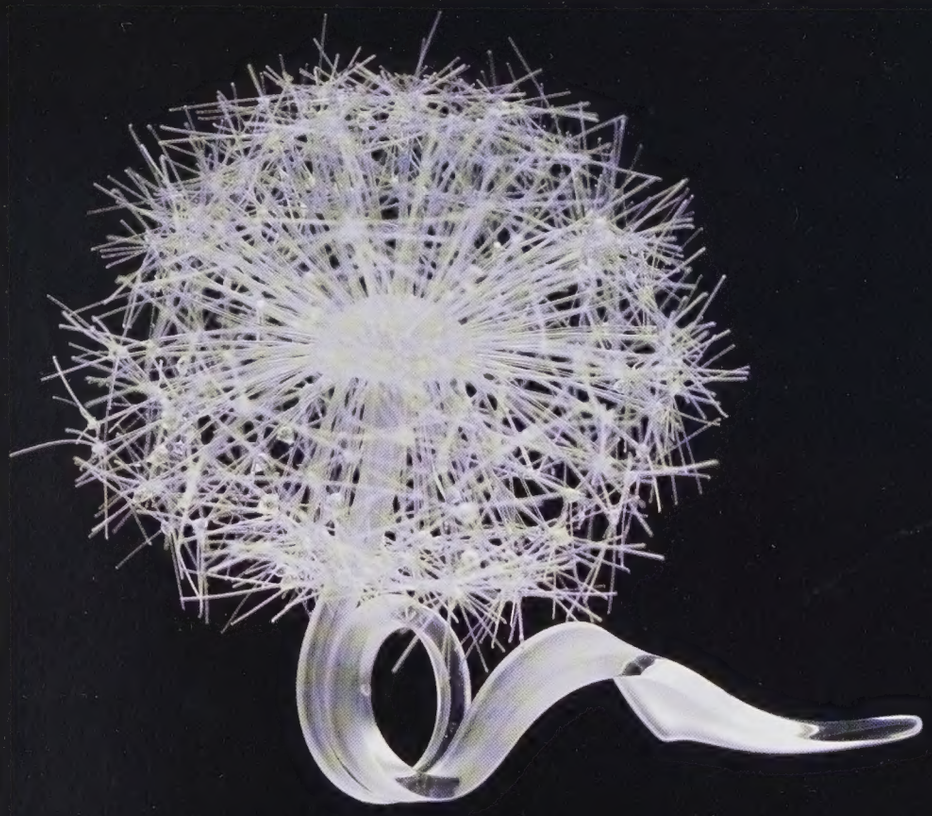

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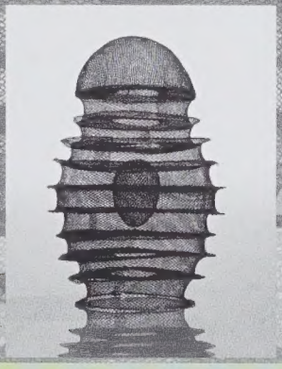

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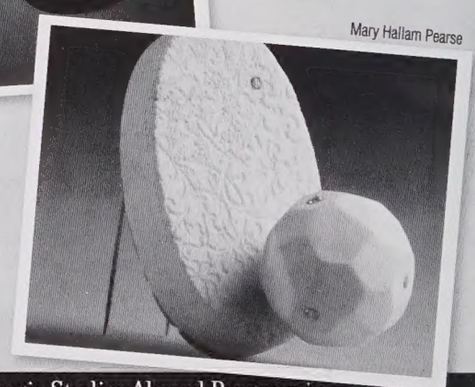

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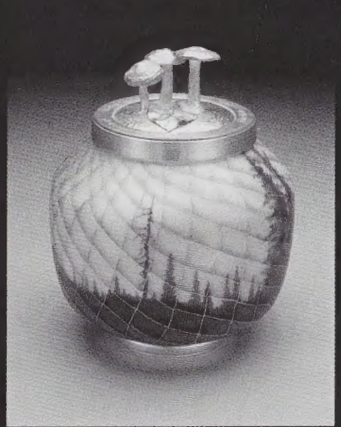

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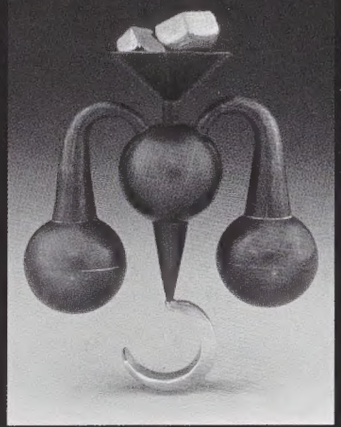

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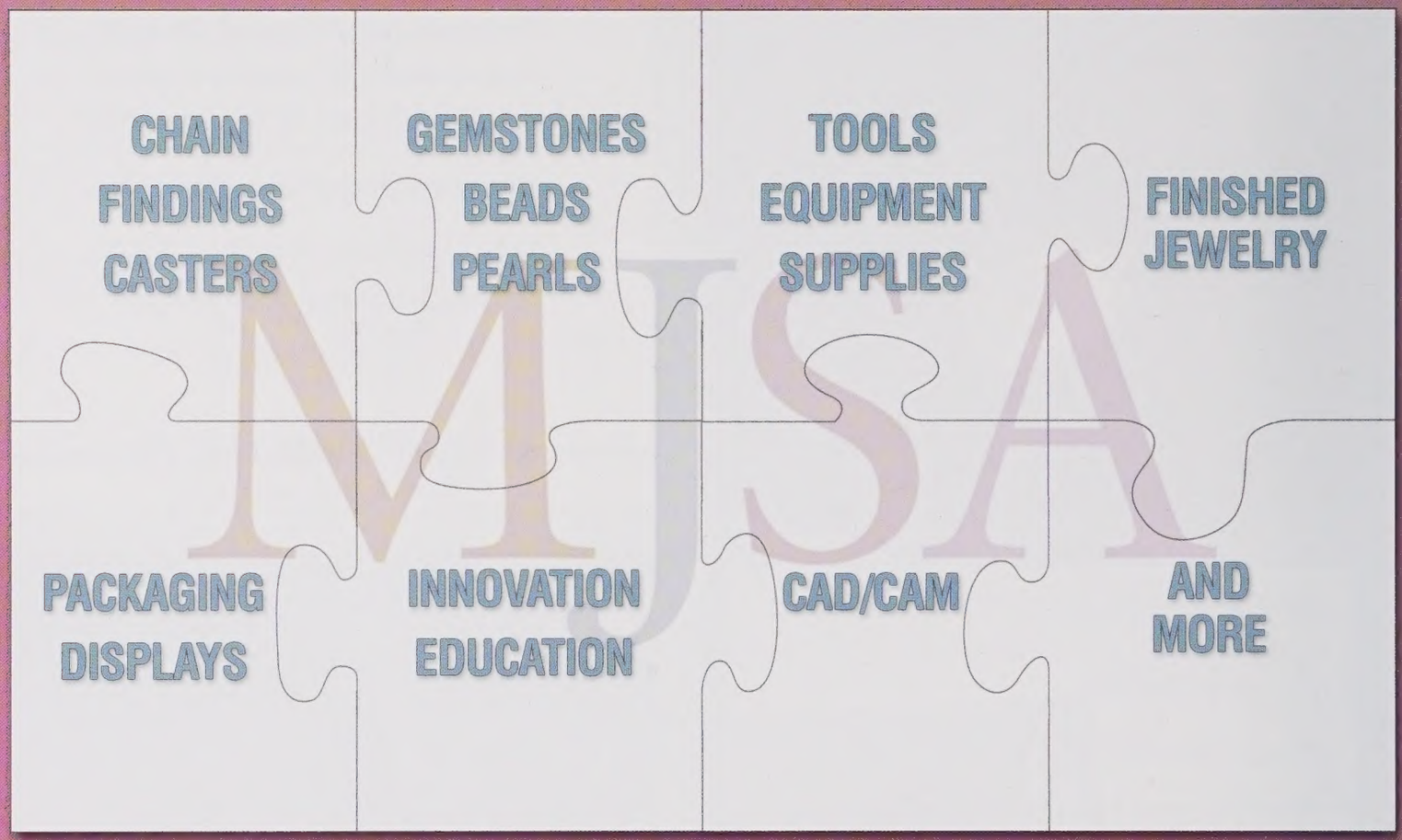

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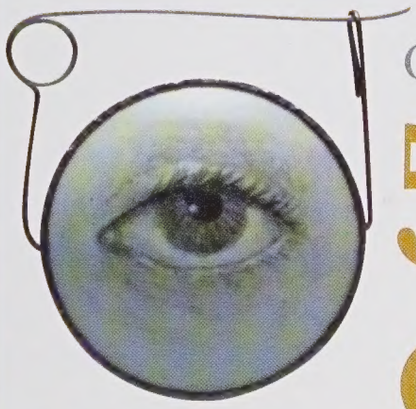

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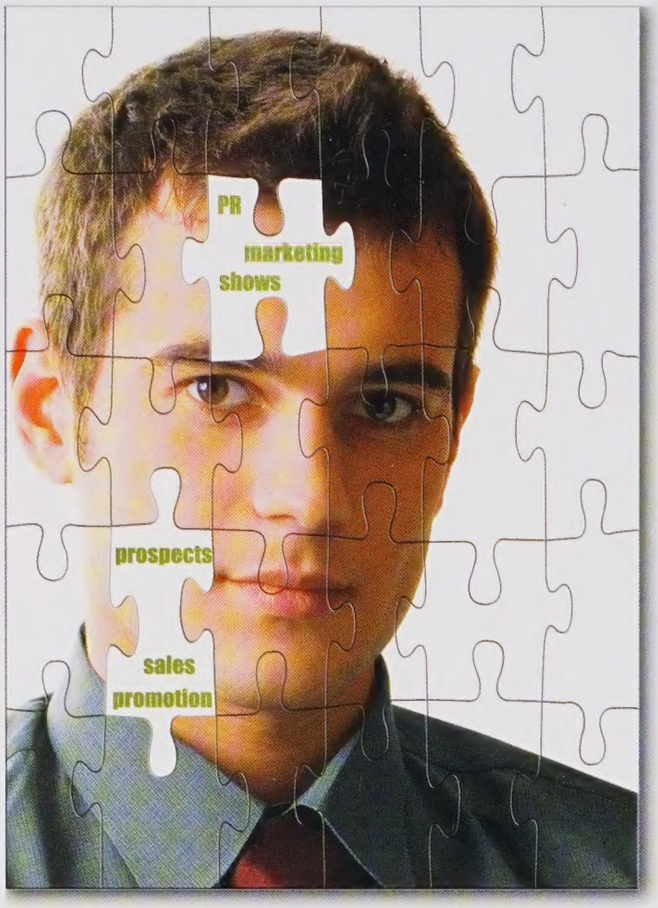

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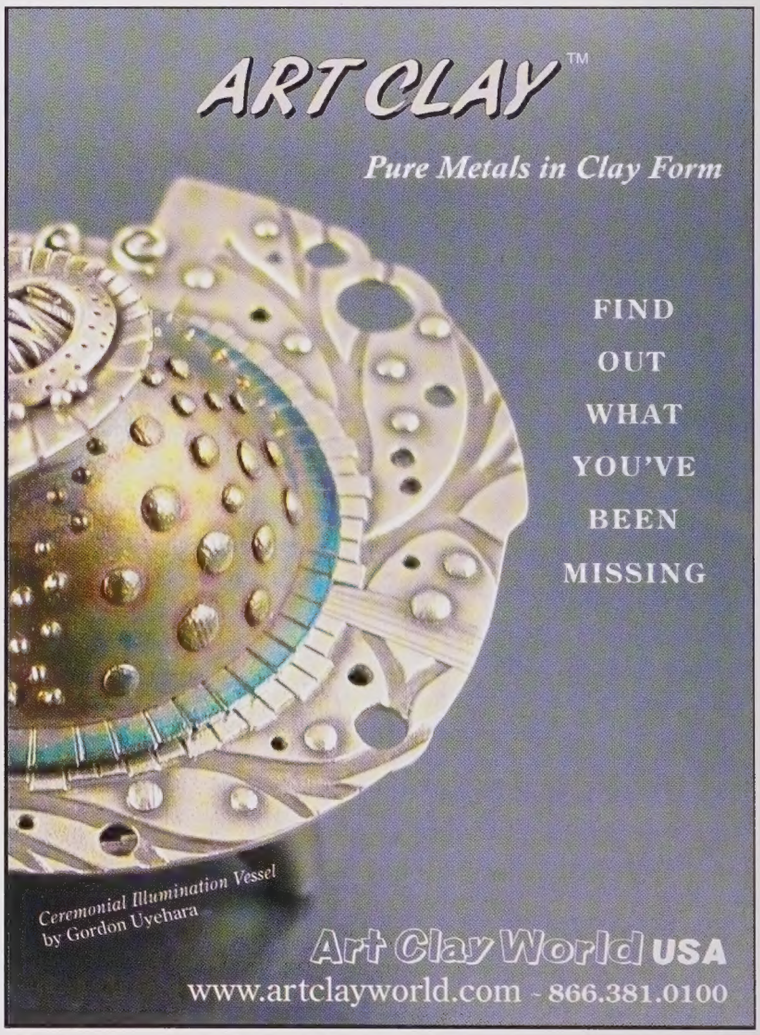
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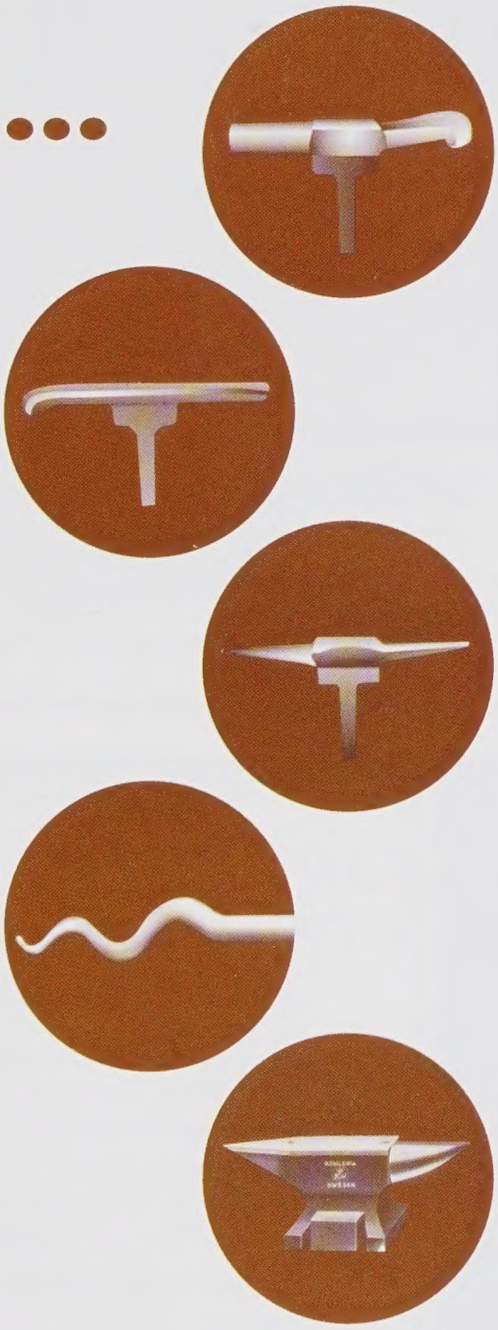

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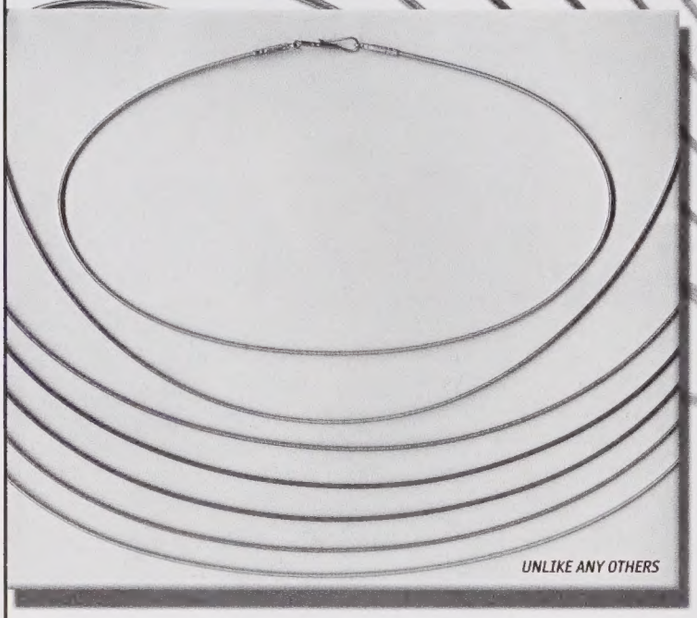

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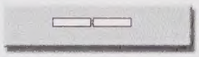
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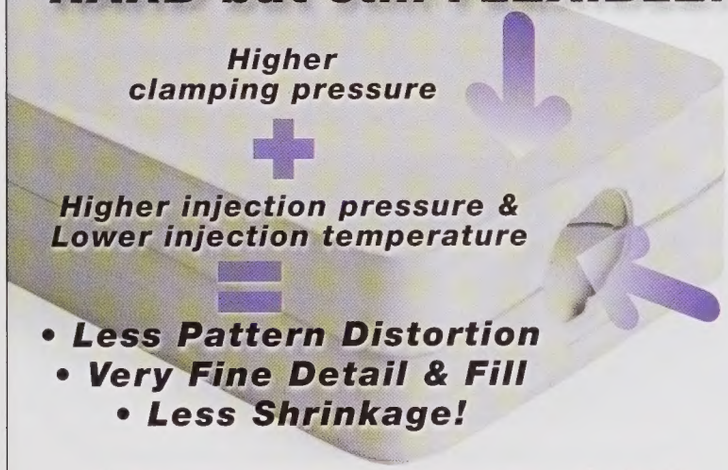

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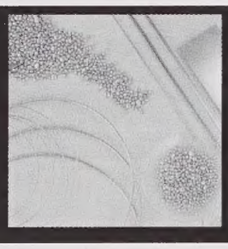

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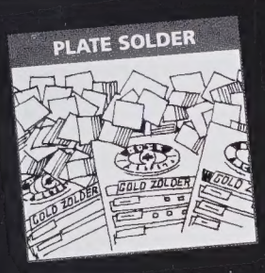

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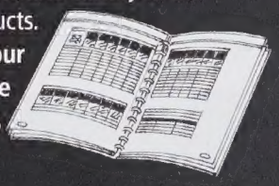

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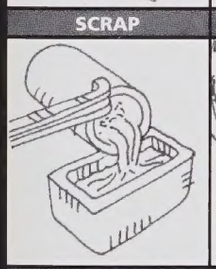

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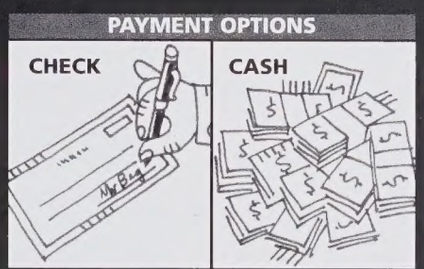

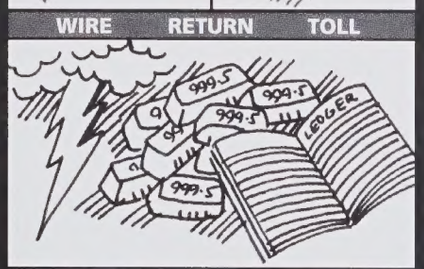

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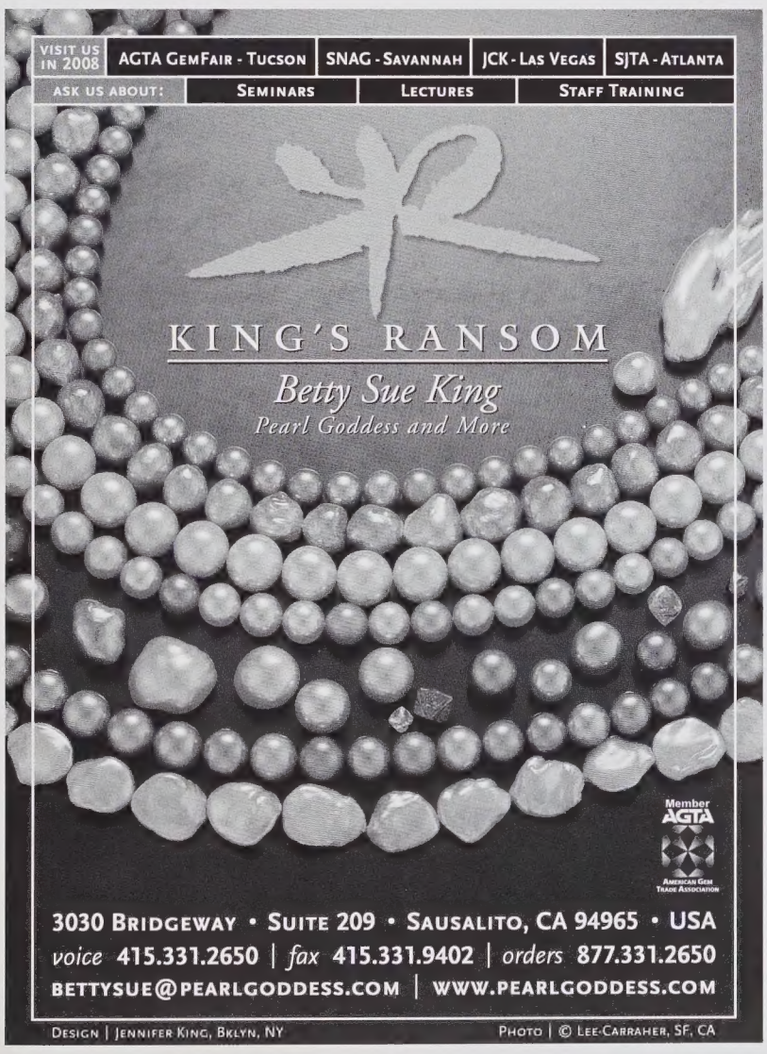

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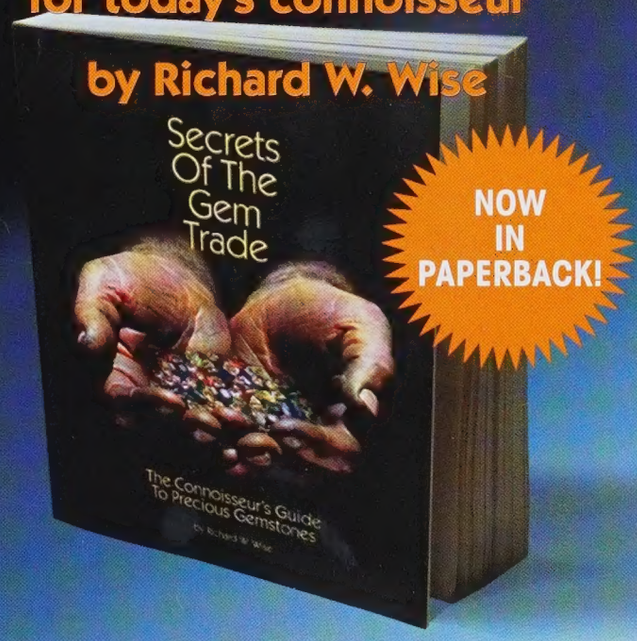

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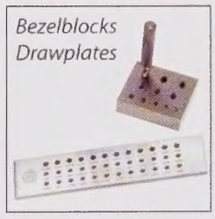

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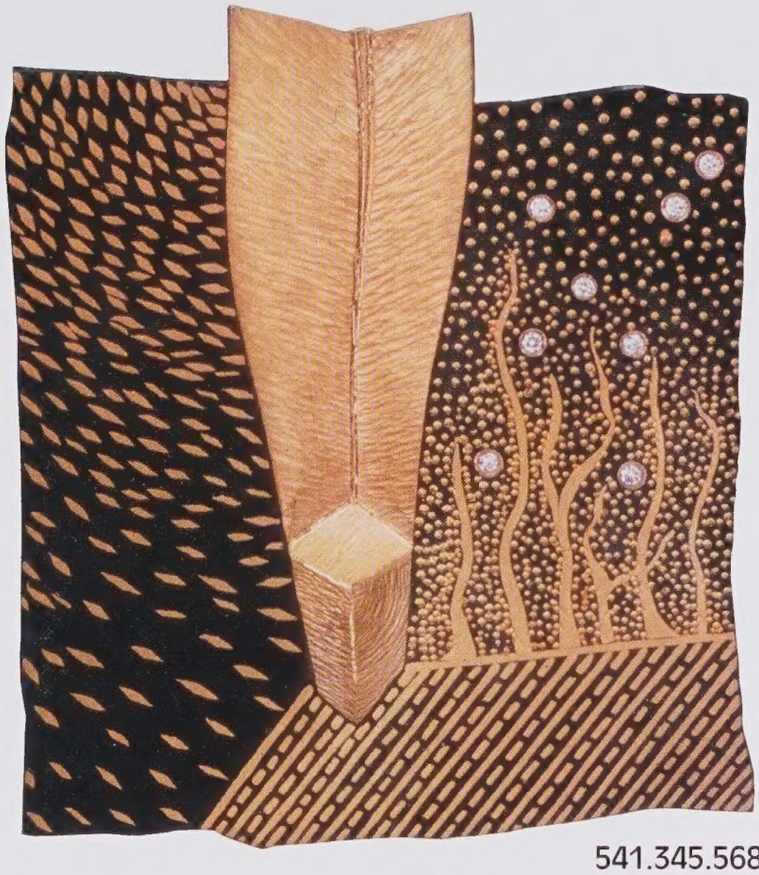

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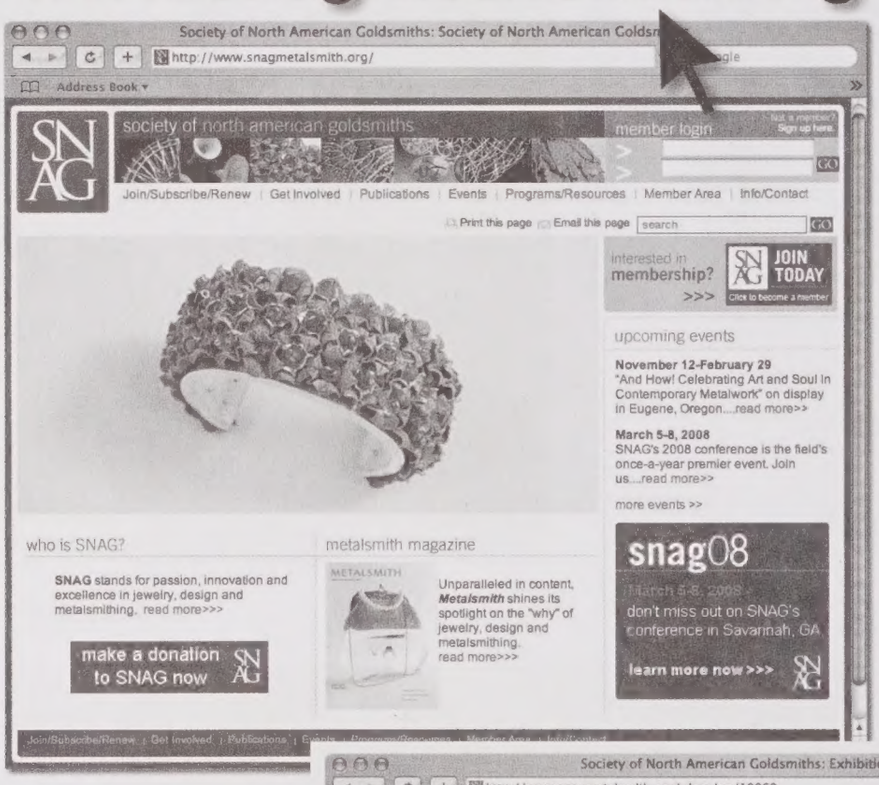
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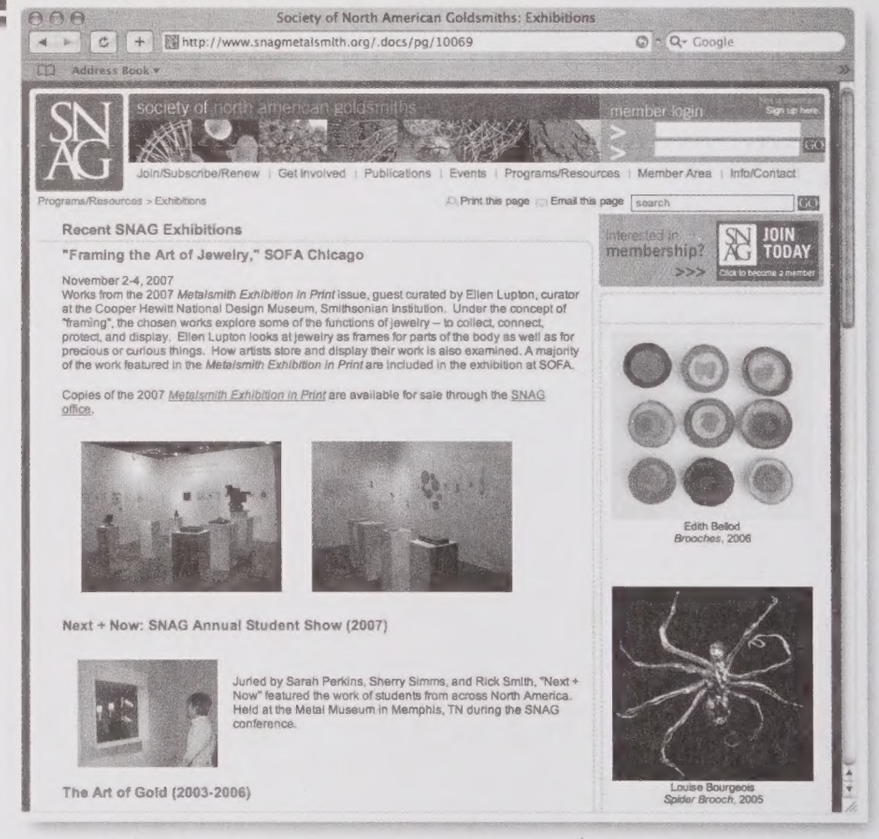
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Recent SNAG Exhibitions
"Framing the Art of Jewelry," SOFA Chicago
November 2-4, 2007
Works from the 2007 Metalsmith Exhibition in Print issue, guest curated by Ellen Lupton, curator at the Cooper Hewitt National Design Museum, Smithsonian Institution. Under the concept of "framing", the chosen works explore some of the functions of jewelry – to collect, connect, protect, and display. Ellen Lupton looks at jewelry as frames for parts of the body as well as for precious or curious things. How artists store and display their work is also examined. A majority of the work featured in the Metalsmith Exhibition in Print are included in the exhibition at SOFA.
Copies of the 2007 Metalsmith Exhibition in Print are available for sale through the SNAG office.
Edith Bellod
Brooches, 2006
Next + Now: SNAG Annual Student Show (2007)
Juried by Sarah Perkins, Sherry Simms, and Rick Smith, "Next + Now" featured the work of students from across North America. Held at the Metal Museum in Memphis, TN during the SNAG conference.
Louise Bourgeois
Spider Brooch, 2005
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